maximum rocknroll

issue 188

$3

january 1999

the Stitches

Marauders

Mars Moles

Mark Bruback

Neighbors

Mansfields

Real Swingers

D.O.A.

and get out yer #2 pencils kids...

an articles on

Standardized Testing

SUBSCRIPTIONS: (postpaid prices)
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BACK ISSUES AVAILABLE:
Back issues 148-149, 152-153, 156 Pt 2, 159-161, 166, 168, 170-175, 177-187 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 20nd of previous month– **NO LATER!!!**
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Mark Murrmann

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415) 642-6800 or fax (415) 642-6810. Also available from: Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

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Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS

FARTZ-BECAUSE THIS FUCKIN' WORLD-LP	LIL' BUNNIES-Bunnie Hole-EP
SPAZZ/ÖPSTAND-split-EP	NO LESS/LAUGHING DOG-split-EP
S.O.D.-Stabilitet-EP	HIS HERO IS GONE-Friendly Fire-EP
SEEIN RED/MK ULTRA-split-LP	DENAK/DAHMER-split-EP
TOILET BOYS-45+live	ARMS REACH-Within Our Reach-EP

JEFF HEERMANN

V/A-Punk Rock Never Sounded So Wrong-EP	SONICS-Here Are The...-LP
GIRL TROUBLE-Tuesdays, Thursdays, Saturdays-CD	BLACK FLAG-1982 Complete Demos-LP
CELLOPHANE SUCKERS-Hell Yeah!-LP	SELLOUTS-Hey Mofo/I Wanna Puke Like Milton-45
INSOMNIACS-Guilt Free-45	WEAKLINGS-live
DRAGONS-live	SONICS-Boom-LP

TOM HOPKINS

V/A-Killed By Florida-LP	HENRY FIAT'S OPEN SORE-Headshots-EP
X-OFFENDERS-Teenage Waste-EP	SEEIN RED/MK ULTRA-split-LP
LIL' BUNNIES-Bunnie Hole-EP	SONICS-Boom-LP/KID DYNAMITE-s/t-LP
SELLOUTS-Hey Mofo/I Wanna Puke Like Milton-45	DETESTATION-Blood Of The Gods-EP
CRIMINALS-Morning After-EP	OTIS RILEY-Rock 'n' Roll Riley-45

CAROLYN KEDDY

CANDY SNATCHERS-both 7"s	LIL' BUNNIES-Bunnie Hole-45
CHEAP DATES-10"/KAMIKAZES-All Night...-EP	VON ZIPPERS-Twist Off-45
RAYDIOS-My Baby's Back-EP	SELLOUTS-Hey Mofo/I Wanna Puke Like Milton-45
HENRY FIAT'S OPEN SORE-Headshots-EP	V/A-Punk Rock Never Sounded So Wrong-EP
WAILERS-Livewire/The Fabulous-LPs	SONICS-Here Are The.../Boom!-LPs

DULCINEA LOUDMOUTH

TOILET BOYS-45+live	FARTZ-Because This Fuckin' World-LP
CHEAP DATES-10 Hit Songs-10"	ZILLIONAIRES-Major Disturbance-EP
HENRY FIAT'S OPEN SORE-Headshot-EP	PLEASURE FUCKERS-10"
RAYDIOS-EP/RANDUMBS/PRESSURE POINT-EP	ANTISEEN-45/KAMIKAZES-EP
ACTION SWINGERS-Heavy Medication-45	SELLOUTS-Hey Mofo/I Wanna Puke Like Milton-45

RAY LUJAN

BEN GRIM-CD+45/HI FIVES-Get Down-LP	PRODUCTS-Having A Laugh-CD
TOILET BOYS-Go To Hell-45+live	CO-ED-Sometimes Always-LP
TRAVIS CUT/HEADCHECKS-split-EP	HELLACOPTERS-Respect the Rock-LP
CRUMBS-Low And Behold-LP/KNOCKOFFS-CD	AEROBITCH-Time-CD/LAG WAGON-CD
FORGOTTEN-We're Alright-45	KID DYNAMITE-LP/BANANAS-Forbidden Fruit-CD

TIMOJHEN MARK

BLACK FLAG-1982 Complete Demos-LP	MK ULTRA/SEEIN RED-split-EP
FARTZ-LP/DETESTATION-Blood Of The Gods-EP	HIS HERO IS GONE-Friendly Fire-EP
INEPT-Images Of Betrayal-LP	ARMS REACH-EP
SPAZZ/ÖPSTAND-split-EP	DUDMAN/BATHTUB SHITTER-split-EP
THORAZINE-Merry Stupid Fucking Xmas-EP	YACOPSE-Fuck Punk Rock-CD

ALLAN MCNAUGHTON

BLACK FLAG-1982 Complete Demos-LP	DIAVOLO ROSSO-Groove Down To Riot Rock-EP
SPAZZ/ÖPSTAND-split-EP	SEEIN RED/MK ULTRA-split-LP
HENRY FIAT'S OPEN SORE-Headshots-EP	GILDED ILL-When I Was Young-EP
HIS HERO IS GONE-Friendly Fire-EP	V/A-Taking A Chance On Chances-LP
FIREBALLS OF FREEDOM-New Professionals-LP	CITIZEN FISH-Habit-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

RAIMUNDO MURGIA

REDUCERS-Don't Like You-EP+live	SELLOUTS-Hey Mofo/I Wanna Puke Like Milton-45
RANDUMBS/PRESSURE POINT-split-EP	X-OFFENDER-Teenage Waste-EP
SLEPTIX-CD	RANDUMBS/WEAKLINGS/LOWDOWNS-live
CANDY SNATCHERS-both EPs	BLACK FLAG-1982 Complete Demos-LP
ANTISEEN-Mean Woman Blues-EP	RANCID VAT/BORN BAVARIAN-split-EP

MARK MURRMANN

RAYDIOS-My Baby's Back-EP	INSOMNIACS-Guilt Free!-45
OTIS RILEY-Rock 'n' Roll Riley-45	EVILS/MONTELLS-split-45
SONICS-Here Are/Boom!-LPs	WAILERS-Livewire-LP
KAMIKAZES-All Night Cram Session-EP	HENRY FIAT'S OPEN SORE-Headshots-EP
VOLCANOS-Wine Wine Wine-45	BEEZ-Do The Suicide-LP

JAH NELL

MIAMI-live!	KARATE PARTY-Black Hellicopters-EP
ADVENTURES IN FOOD #3-zine	OTIS RILEY-Rock 'n' Roll Riley-45
PLEASURE FUCKERS-Rock 'n' Roll Con-EP	BANANAS-Forbidden Fruit-CD
ATOM & HIS PACKAGE-live	LOS CRUDOS-live
THE MONTELLS/THE EVIL-split-45	V/A-Killed By Florida-LP

BRUCE ROEHRS

REDUCERS-Don't Like You/Situation-45	TEST A-Sound Der Straße-EP
RUNNIN' RIOT-Reclaiming The Streets-LP	GUNDOG-CD/POBEL & GESOCKS-CD
CUFFS-Bottoms Up-CD/V/A-Scene Killer-CD	SKEPTIX-CD/ANTISEEN-Mean Woman Blues-45
FORGOTTEN-We're Alright/Freedom-45	PRESSURE POINT/RANDUMBS-split-EP
DIE PUNKOIBER-EP/DROPKICK MURPHYS-CD	V/A-Frankreich '98 Wir Kommen-CD

MAX WARD

FARTZ-Because The World-LP	SEEIN RED/MK ULTRA-split-LP
ONE DAY CLOSER-CD	TOLSHOCK-Heritage Of Violence-EP
HIGHSCORE-Disproportionateness-EP	NO LESS/LAUGHING DOG-split-EP
ARMS REACH-Within Our Reach-EP	ULTIMO RAUSEA/BARREL-split-EP
INSTINCT/DRILLER KILLER-split-EP	UNHOLY GRAVE/CAPTAIN 3 LEG-split-EP

RYAN WELLS

BEEZ-Do The Suicide-LP	STEVE & THE JERKS-Jerks Not Dead-CD
V/A-Taking Chances On Chances-LP	LIL' BUNNIES-Bunnie Hole-45
V/A-Punk Rock Never Sounded So Wrong-EP	ACTION SWINGERS-Heavy Medication-EP
VON ZIPPERS-Twist Off-EP	REAL ESTATE FRAUD-It's Funny-EP
HENRY FIAT'S OPEN SORE-Head Shots-EP	SELLOUTS-Hey Mofo/I Wanna Puke Like Milton-45

KENNY KAOS/REMA YOUNG

SELLOUTS-Hey Mofo/I Wanna Puke Like Milton-45	CHEAP DATES-Ten Hit Songs-10"
CHEAP DATES-Ten Hit Songs-10"	KID DYNAMITE-s/t-LP
NECKBONES-64 Days/We're All Winners-45	HELLACOPTERS-Supershitty-LP+10"
HELLACOPTERS-Dissappointment Blues-10"	CANDY SNATCHERS-You Know What...-EP
CELLOPHANE SUCKERS-Hell Yeah!-LP	BOOZERS/REDS-split-EP/DAMONES-live

'ZINE TOP TEN

Profane Existence #36	It Makes You Want To Spit
Thing #201	Evolution Of A Race Riot
A Lefty Makes A Better Cake #2	Love & Rage Vol 9, #2
Dishwasher #15	Antipathy #4
Call Your Shot #5	First Failure #3

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#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk–The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk–The Sixties Pt 2".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#153/ Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Pioneers of Punk–The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Pioneers of Punk–Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Pioneers of Punk–Ohio '77".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Pioneers of Punk–Dead Boys".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Pioneers of Punk–The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk–GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, "Education" theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk–Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk–Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk–Patti Smith".

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk–999", "Pirate Radio" theme issue.

#182/July '98. Thee Headcoatees, Vapids, Manchurian Candidates, Squiggy, Nema, Traffic Violation Records, Jumpin' Land Mines, B-Movie Rats, Budget Girls, The Bruisers, Discount, Dead End Kids, "Pioneers of Punk–Adverts".

#183/Aug '98. Lewd, Asshole Parade, His Hero Is Gone, Cee Bee Beaumont, Teen Idols, "Pioneers of Punk–X-Ray Specs", Article on Chiapas.

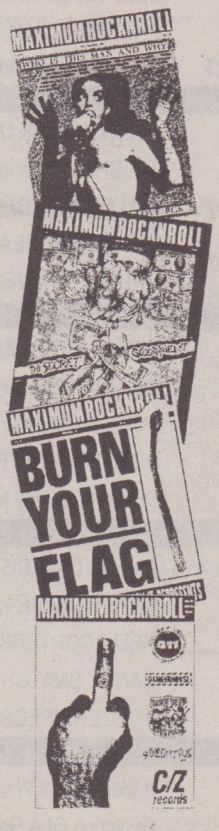
#184/Sept '98. Absentees, Devoid of Faith, UXA, Ümlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys, "Pioneers of Punk–Black Flag".

#185/Oct '98. Traitors, Whimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnick Termites. "Pioneers of Punk–
Adverts".

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads, "On Our Doorsteps"-article on homeless punks, "Pioneers of Punk--Spizzenergi".

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs, Lily and Lance's Holiday in the Sun,, "Pioneers of Punk--Dead Kennedy's".

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA, "Pioneers of Punk--DOA".



WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

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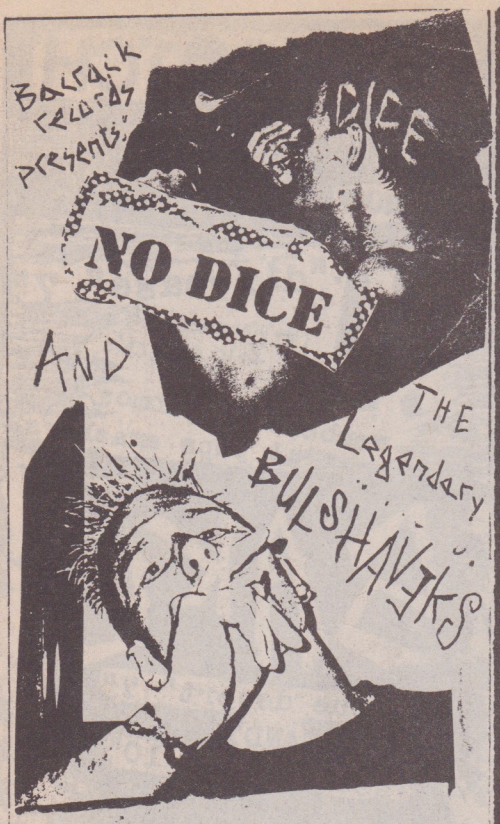
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2nd - Pittsburgh, PA (E.B.)

3rd - Cincinnati, OH

4th - Muncie, IN ? (Stevie Rays)

5th - Bloomington, IN 1102 S Walnut (w/The Restraints)

6th - OFF

7th - Chicago, IL (Fireside)

8th - Springfield, IL (Skanks)

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Distro: Revolver USA

All prices postpaid / US currency only

	No.America	Surface	Airmail
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LP =	$8	10	13
CD =	$10	11	13

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1

2

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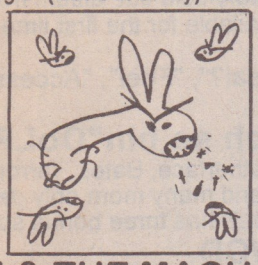

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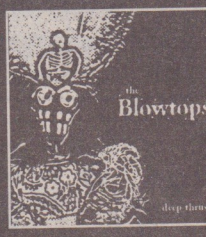

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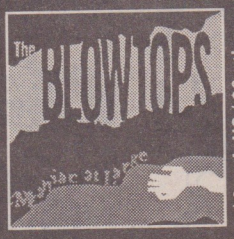

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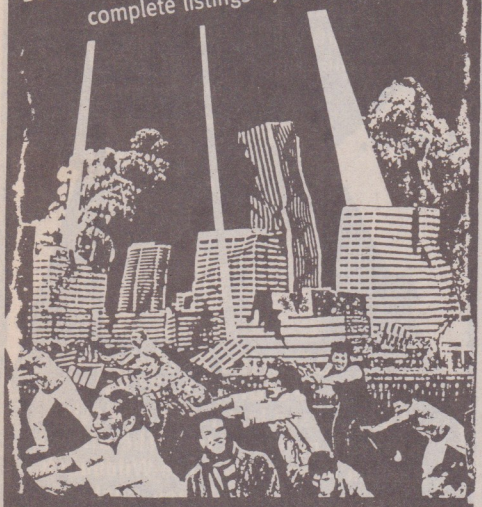

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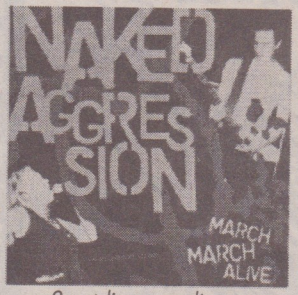

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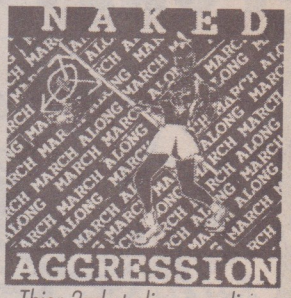

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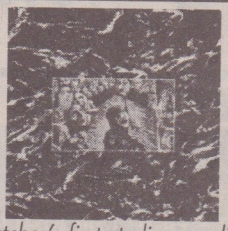

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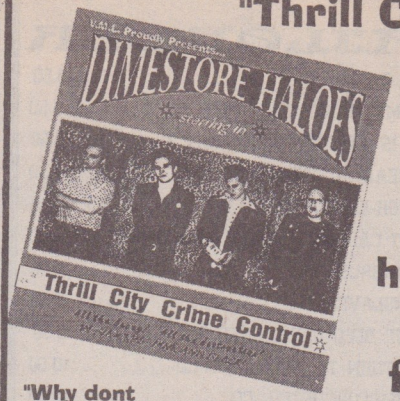

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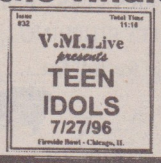

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Letters

Greetings, *Maximum RocknRoll* -

This is a member of the band Indecision writing to you in response to a letter printed in issue #186, written by one Ned Kelly of Minneapolis, MN. This is being written with the hope that it will be printed in the next available issue so hopefully you will be so kind as to do that so we can have the opportunity to give our side of the issues brought up in Ned's letter. I do regret that this has bothered us to the point of having to write to you, since there are a lot more pressing issues in the world as well as in each of our respective lives (or so I would hope!) than what amounts to minor semantics of punk rock. I had always hated reading these kinds of debates in the MRR letter column over the years, but now I know how it feels to have your ethics questioned. It isn't pleasant, especially when you take them so seriously. On to the issue at hand...

Ned suggested that because Indecision has a release (3 songs on a split record with Shai Hulud) that came out on Revelation Records, then we are not "dedicated to DIY" as the person who interviewed us for issue #184 claimed. Actually, we very much are. Over the past 5 years of Indecision's existence, we have done *everything* either ourselves or with close friends who are motivated by the DIY ethic as it applies to punk rock. This includes booking our all-ages shows and tours, pressing records, silk-screening T-shirts and patches, etc... the usual gamut of tasks that a hardcore band undertakes in order to keep going. We have never compromised this control over our art form which we hold so sacred, and although not all of our experiences with other people have been positive, on the whole our friends have worked as hard and with as much sincerity as we have. To us, this is the real meaning of do-it-yourself hardcore music. Needless to say, we are not making tons of cash (or any at all, in fact) and we still pay way too much insurance for our van which falls apart just a little more every time we drive it to another state to play a show in front of 50 people who may or may not be interested in what we are doing anyway. This is not written to gain sympathy from anyone, but those of you who are reading this and have played in a band which has been at least semi-active will know exactly what I am talking about. Real punk rock and hardcore is not a money making operation, and if you are in it for that reason you're seriously deluded! This is what separates the sincere from the opportunists. We do this because we love it, and we have no unrealistic aspirations of rockstardom.

It's pointless to try and defend Revelation Records. They don't even try to deny the fact that they are anything less than a business—hardly a corporation, but still more of an "entity" than a group of people with common ideas and goals, which is of course the "ideal" version of a record label in hardcore (an ideal that hardly exists anywhere outside of, say, Ebullition, Wreck-Age, Vermiform, and Dischord). At the very least you could say that Revelation, although not the punkest label, have never ripped anyone off (to our knowledge) and continue to support various forms of creativity and music. The people there could just as easily go and get a job working for a huge corporation if money was their *only* motivation. I do, however, agree with Ned since an indie label that acts like a major label has no essential qualitative difference from one, and thus hovers in that gray area between "punk" and "rock". Revelation might just be such a label, so whether the scene at large lends or rescinds its support is a decision that has to be made by its individual components. The same goes for the other labels that Ned mentioned, including Victory, Lookout!, and Epitaph. My concern here is how Indecision fits into the picture.

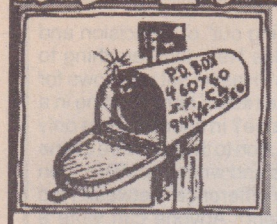
First of all, DIY can be a misleading term. There are a lot of bands who are totally committed to DIY hardcore as we know it, yet have releases on labels with little or no connection to what we perceive as such. Ned mentions Lookout! Records in his letter, but you can't honestly tell me that Avail or Young Pioneers are anything less than totally and sincerely DIY, and they both have records on that label. The same goes for By the Grace of God, who had two records on Victory (this is not a vindication of these labels, merely clarification of my point). Conversely, there are hordes of bands in the scene today who are what I like to call "DIY by default", meaning that they find their home and unwavering support in the hardcore / punk scene simply because no one else is interested, or they have nothing better going on at the moment. But when the carrot is dangled in front of them, whether it be from a major label or a "hardcore as a business" label like Victory, they will sell out even their closest friends for that extra dose of money or popularity. Opportunistic behavior will reveal itself only when there are actual opportunities, so it's wrong to think that you are in solidarity with every single band who seem to act like their heart is in it. Chances are, many of them would not be here if they knew another avenue to success. Look at bands like Jawbreaker, Into Another, and Rancid, who were brought to maturity by our "scene" and then cut themselves off when the time was right? How many more of them are there around us right now, just waiting to sell out? How can we tell *absolutely* who is and who isn't motivated by the true spirit of DIY music, and not just by lack of a better offer? Until we learn to read minds, we never will. Ned says its time to "stop splitting hairs," but I contend that this is not a black and white issue. Sincerity isn't always a characteristic one can gauge by what label a band has releases with. Indecision does not wish to be counted among those who expect, as Ned puts it, "to make their millions off of our subculture." Not millions, not thousands, and not very many hundreds I would imagine. Honestly, Indecision and Revelation will make a lot less money off of the relationship surrounding this record than you might expect, even given Revelation's level of popularity—ask anyone who has released a 2-band split EP, and they'll tell you that the money hardly rolls in. Just because three of our songs appear on the split record, which we originally agreed to for no other reason than we are good friends with both the people in Shai Hulud as well as Jason at Revelation, is no reason to disregard our band like I felt that Ned was doing by writing his letter. One release does not nullify what we have accomplished in five years and will continue to for as long as we are compelled. If this does not correspond with the rules as Ned sees them, then that's unfortunate. But in our hearts and minds, as well as the hearts and minds of those who know us, we are a true hardcore band that wholeheartedly subscribes to the concept of do-it-yourself punk rock, and we always will be.

Two last things that I felt needed addressing: Ned wrote a very coherent and logical letter, and yet I am left wondering what platform he has to stand on in his "calling out" of Indecision and Revelation records. Has Ned done anything to support the DIY scene? Has he set up shows for touring bands, put out a record himself, is he in a band, or does he do a zine? In short, if Ned's only interaction and contribution to the hardcore scene is buying a few records and writing to MRR, then what is the "qualitative difference" between Ned and an inanimate object? Anyone can write a letter, if that's all it takes. You can give a fifteen year old kid an Indecision record and an issue of MRR, but that doesn't automatically make him or her an authority on punk rock even though she/he probably thinks it does! You do have to prove your worth in this "scene," as harsh as that sounds. So just as Ned insinuated that Indecision is possibly less than genuine, we are now asking Ned to justify his sincerity as well. Punk rock and hardcore as we have come to know it demands participants, not just critics and followers. If you claim to be a part of this scene, or if you expect to be an authority on what is or isn't "DIY," then you had better have some actions to go with your words or you are essentially no different than anyone else who simply buys records. You have to be *more* than just part of an audience! For this you have to qualify with more than competent letter writing skills, which is all Ned has offered us so far as to his own credentials. So I demand to know what's so DIY about *you*, Ned?

Lastly, I would like to say that I was dismayed by MRR's response to Ned's letter. Originally we had felt very privileged and excited to be able to have an interview with us in MRR, since its such an institution that we all grew up on as we came into the punk and hardcore scene. But much to our disappointment, when Jacqueline responded to Ned's letter, she admitted that the staff had "missed the bit about Revelation," and if they had caught it the interview itself would not even had been run! Again, we were being dismissed as insincere (this time by a credible entity and not some random kid from Minnesota) simply because of differing opinions on a label that has released three songs of ours. This was also disappointing especially because one point of Ned's criticism of Revelation was that their manner of operation isn't in the spirit of doing-it-yourself, but by that logic what would you call a zine editor whose staff seems to barely even read the interviews they are publishing? I mean, if the MRR staff is not a supporter of Revelation Records that's fine, but then wouldn't the mention of that label in a featured band interview get noticed even more readily in that case? How much care does the MRR staff even put into the zine anyway, if such an alarming bit of information got through? And how DIY is it to be so careless with something you purport to love doing?

Also, I am confused about MRR's denial of support for Revelation since I remember a few years ago when an interview was run with the band Burn, whose EP is on that label. Maybe this is a recent policy change, but I don't know what is different about Revelation now as opposed to five or six years ago, except that they earn a little more money doing the exact same thing...

Ultimately, people's opinions are extremely hard for them to relinquish once formulated, so its unlikely that I have changed anyone's mind if they are inclined to see things as cut and dry as Ned seems to. However, Indecision stands by our convictions and our sincerity, regardless of what anyone else is compelled to believe. We will continue to play the music we want to play and we will never compromise what we believe is our DIY ethic, even though that is fast becoming



a relative term in a scene full of people who are so desperately clinging to black and white absolutes...

For more discussion on this and other topics, we can be reached at: Indecision Mission Control/ P.O. Box 09-581/ Brooklyn, NY 11209 (we always write back!); e-mail: Brannan J@aol.com Thank you for listening,
Indecision

Indecision,

It does get confusing for us when some of a band's records are on "major indies" we don't cover and some are on labels we do cover, as is the case with Indecision, Revelation, and Exit. If you're about to put something out on Revelation, we'll pass on your interview. But in this instance we were under-careful and it ran. We aren't questioning your "sincerity." You think doing business with Rev. is cool, we don't. What we are saying is don't expect our support once you hook up with them.

We haven't covered Revelation for a while now, for the reasons Ned outlined in his letter. You yourself say it's pointless to try and defend Revelation, and that there "might" be "no essential qualitative difference" between them and the majors they press vinyl for. How can you be "totally committed" to DIY on a label with "little or no connection" to that scene? Bands who play $9 shows in rock clubs opening for major label bands (as Avail recently did here) are obviously less than totally DIY. And yes, Maximum *covers a lot of bands who haven't sold out yet only because no one will pay for what they're selling. All we can do is wait and see and say "fuck 'em" when they do cash in.*

Whether or not Revelation sucks does not depend on the pedigree of the person claiming they do. "Anyone can write a letter"? These days anyone can be in a band and put out a 7" or a CD. If he did that you'd respect his opinion more?

To close, I think it's great Indecision practices DIY to the extent that you do. And there is plenty of grey area in the realm of "do it yourself." But some mall-rocker "indie" labels are in too deep with the commercial music industry to be worth our efforts, regardless of the other efforts of the band. Jeff M.

Dear MRR,

I was perusing the latest issue while wearing the wax down on the latest, most punk Atom & His Package single, and of course the infamous MRR review policy was floating in the back of my mind's cesspool. Anyway, something in my favorite section, the ads, persuaded me to write a letter. I realize how tired this whole issue is, and that this letter will do nothing more than cause me to blush next month and exclaim aloud in See Hear, "What was I thinking?", but I can't walk by a dead horse without giving one last boot.

Now, I've resigned myself completely to the idea that a 'zine has the absolute right to choose what reviews and ads should run in it's finger-staining pages, but something about the presence of an ad for music by mass murderer Charles Manson in such a discriminating selection was kind of, well, offensive.

OK, so you don't think a guy with a sequencer doing punk songs that sound like 80's pop is punk... but why is a man who led a cult that killed at least 7 people (with the purpose of starting a race war) sitting in prison and plays bad acoustic songs with a swastika tattooed on his forehead?

When Skrewdriver records were for sale in the classifieds the shitworkers pleaded ignorance—but I don't think that's the case with Charles Manson. Perhaps you were confused by the inclusion of a Manson cover on Guns N' Roses' "punk" album? Maybe you had bigger editorial issues (considering the film section claims Courtney Love was Nancy in "Sid & Nancy"). I just wanted to stick my nose out and say that I find serial killer fetishism, gore/exploitation, and other objectification of real-life violence in the name of being evil, brutal, or otherwise hip is a load of shit. This is fucking long-winded, so that's all I'll say. Down With Homework,
XjwalkerX/ xpassingphasex@yahoo.com

Hi jwalker,

I recently called the advertiser in question and left a message for him to send us a different ad, on the basis that his ad didn't include any punk music. This wasn't until after a zine reviewer brought the ad to our attention, after it had already run for a couple of months. We pulled the ad for issue 187. Thank you for writing. We always appreciate folks keeping an eye on us!
Jacqueline

MRR -

At the risk of sounding cliche, I have been reading *Maximumrocknroll* since I think about issue 90. I have never written in, though my friend Josh and I did contribute an interview in issue 112. Credentials aside I would like to voice my opinion of your new practice of shorter columns. To me, and perhaps others out there, the columns are one of the main reasons I read the zine. The music reviews would be another. Now I'm not talking about Nick Fitt and his tortured suburban life. I keep reading his drivel month after month hoping he'll get better...sigh. I'm speaking of Mykel Board, Felix Von, Ted Rall, Lefty Hooligan, Dave Emory, Bruce Roehrs, George Tabb, and basically everyone else. I especially enjoy the guest columns. And now, as of issue 186, Rev Norb has quit. I don't think it's a joke since it's not April, it's November. Now his columns didn't always make sense, but they have made me laugh out loud more than a few times. He can be really fucking funny. What's done is done, but please, no more limits on the length. I enjoy the magazine as a whole, but it's the columns that stand out for me. Oh well, it's just my opinion, but that's what punk is all about, right? Also, how about some more women writers? There used to be more. 3 out of 27 is pretty uneven. And I'm not even positive if Anne R. Key is really a woman. Keep up the good work, and please, maintain the integrity of *Maximumrocknroll*. A reader till you go glossy,
Graham Hick/ Chicago, Ill

PS I loved the August Spies interview. I used to live in Allston, MA and know for a fact that they kick fucking ass. If you're in Boston and they're playing, check them out !

Graham,

There were only 2 or 3 columnists (obvious and nameless) whose columns were too long. So we asked everybody to keep their columns within a certain length. We have a lot of great columnists and a limited number of pages for columns, hence the asking. We are working on getting more women to write for the zine but I'm sure you've noticed the punk scene is guy-heavy and there is only so much we can do, besides keepin' lookin'. Jeff M.

MRR,

Please announce that we changed our complete address/location. The new one is: *Trust*/ attn. Dolf Hermannstaedter/ Postfach 11 07 62/ 28207 Bremen/ Germany; T 421-49 15 88 0; F 421-49 15 88 1; E dolf@is-bremen.de; http://planetsound.com/media/trust. Thanks alot! Ciao, Dolf

Dear MRR,

You might not get too many letters like this one, but who knows. I'm a middle aged single dad raising a 6-year old autistic daughter in this fucked up world of ours. The past couple of issues of MRR ran articles about alternative feminine hygiene products and methods. This type of information is invaluable to me and I can't thank the authors enough for writing about it or the mag for running it. It won't be too long before I'll need to teach my daughter about her body all over again. I toilet trained her myself. A dirty job if there ever was one. The point of this letter is not to talk shit about my kids Mom, I do that too much in private. I used to do a lot of things like go see bands, play in bands, work. I was the original drummer of Sheer Terror back in the day. Believe it or not.

I do have a part time job as a recreational therapist. I get to hold mentally retarded people's dicks while they pee. The job is its own reward. I have to live with my folks so my kid will have a nice house and a yard to play in. Not too punky. I won't break my arm patting myself on the back. I could be a way better dad. I have given up a lot to raise my kid full time. Music, fun, female company. Boo hoo. One thing I get a little bent out of shape about is when people talk about "retards." A few issues back Mr. Bored made comment about "three levels of mental impairment: idiot, imbasile, and moron." I can't even spell these archaic words, but he was comparing females who choose to pierce their navels to people who have absolutely no choice in life and deserve better than anyone's ridicule. I'd be much less sensitive if I weren't dealing with it 24/7/365. I realize fearless leader is gone and I applaud all the MRR staff and contributors for keeping up the good fight. I need MRR in my so called life. I look forward to seeing it at Tower. A place my daughter enjoys running around and screaming in, plus they have a restroom that's usually clean. I'm not worried about what direction you're going in as long as you keep going. That's about it males and females, except to say: Noise is the new punk! Masonna is the Sex Pistols of the new millennium! My fucking spell check program only tells me I can't spell. Anyone out there who knows anything about autism please give me information. I want information! Peace, out.
Sam/ imkluls@idt.net/ 2403 William and Mary Dr./ Alex., VA 22308

MRR,

On Monday, October 5th, the House passed a bill by a vote of 360-38 to give the Pentagon permission to give $97 million in military aid to Iraqi rebel groups that seek to overthrow Saddam Hussein. It also gives $2 million to Radio Free Iraq.

First of all I find the Radio Free Iraq situation funny and saddening at the same time. While our government is shutting down pirate

radio stations left and right in this country (2 or 3 were just shut down recently in Cleveland), here we are setting up one in another country. Kind of ironic isn't it.

Now onto the big problem. We are prohibited by international law from assassinating foreign heads of state (not that it's stopped us from doing it before with countries that aren't in the spotlight). So now we're hiring hit men it seems. How do we ever expect to get cooperation from Saddam Hussein when we have congressmen (Rep. Lee Hamilton, D-Ind., senior Democrat on the International Relations Committee) saying that "Almost all of us oppose Saddam Hussein and would like to see him out of power." Of course the man is not gonna cooperate. Hamilton did follow that up with an interesting comment saying that making Saddam's ouster the official US policy might make it harder for the United States to persuade allies to keep sanctions on Baghdad. It seems like we already have a hard time doing that when all the other countries get a chance to see what havoc those sanctions have caused the citizens of Iraq. Americans don't get to see this, hence the apathetic or even anti-Iraq views. Ever notice that after Vietnam we don't show any horrors of the wars we cause on TV anymore. No dead bodies. No devastation. No mentions of how we bombed schools.

There was only one member of the House to speak out against the measure. It was Rep. Ron Paul, a Republican from Texas. He told the House that the US couldn't continue to "police the world" on it's own. He also stated that "This legislation is a declaration of virtual war. It should not be done casually."

The Associated Press report on the subject says that the administration has suggested more aggressive covert activities against Iraq, and that national security officials have been meeting with members of the House and Senate intelligence committees to plot strategy. Don't you just love how we are so casual and open about fucking with other countries leadership? How is it that the vast majority of Americans still are blind to this and to the fact that we don't just do this to Iraq but any country that we don't like.

Senate Majority Leader Trent Lott, R-Miss., has introduced a companion bill in the Senate. I urge you to contact Sen. Lott and voice your disfavor with this bill, that is if you do disagree. I also urge you to contact Rep. Paul, R-Texas, and give him your support, again that is if you do support.

Trent Lott/ US Senate (MS)/ 487 Russell Senate Office Bldg./ Washington, DC 20510/ Washington Voice: (202) 224-6253/ Washington Fax: (202) 224-2262/ MS Voice (601) 965-4664/ E-Mail: senatorlott @lott.senate.gov/ www.senate.gov/ senator/lott.html

Ron Paul/ House of Representatives, TX 14th district/ 203 Cannon House Office Bldg./ Washington, DC 20515/ Washington Voice: (202) 225-2831/ Washington Fax: (202) 225-1108/ TX Voice: (512) 576-1231/ E-Mail: rep.paul@mail.house.gov/ www.house. gov/paul Durgaldur@aol.com

Dear *Maximum Rock and Roll*,

Thank you for printing the scene report about Taiwan in the latest issue. However, I wanted to make a minor correction.

The graphic above the article originally looks like it was designed for a Chinese scene report, since it says "China" in the left corner, but has "Taiwan" stamped upon the wall. Using a logo with both the words "Taiwan" and "China" makes it appear that the report is from Taiwan, a part of China, which couldn't be further from the truth. Contrary to what the U.S. government and media report, Taiwan is not a part of China.

Why such a big fuss over a tiny graphic? Well, because of the overwhelming perception that Taiwan is indeed a "renegade province" of China, the People's Republic of China has been able to effectively blockade the people of Taiwan from international political participation. Even though Taiwan is one of a handful of true Asian democracies, it is blocked from participation in the United Nations, World Health Organization, and any other group for which statehood is a requirement. The people of Taiwan are also unable to exercise the right of self-determination, since even mentioning a referendum on the question of independence vs. reunification will be greeted with threats of military force from China. In short, there are 21 million people who are denied a voice in world affairs simply because they refuse to capitulate to an oppressive government known for its human rights abuses.

It is true that Taiwan was once a part of China. From 1887 to 1895, the Chinese government officially counted Taiwan as a province, after informally administering it for years. Even today, the overwhelming majority of Taiwan's residents are ethnically Han Chinese, able to trace their roots back several generations to the waves of settlers who came to Taiwan from nearby Fujian province. (Taiwan's population also includes indigenous people and a Hakka minority.) But in the 1895 Treaty of Shimonoseki, which ended the Sino-Japanese War, China signed away all rights over Taiwan to Japan in perpetuity. For the next fifty years, Taiwan was considered a colony of Japan. During this time, there was a great deal of tumult in China. With the overthrow of the Qing dynasty in 1911, Sun Yat-sen and his followers struggled to establish and maintain a "Republic of China" in the face of constant skirmishes among warlords. By the time the Japanese invaded China in 1937, the government of the Republic of China had managed to unify most of China under its rule. However, it had done so by killing members of the opposing factions, including the Communists. Contrary to the wishes of its founder, the Republic of China had become a dictatorship, led by Generalissimo Chiang Kai-shek.

During World War II, the American government was interested in enlisting China's help to fight against the Japanese. So in 1943, the United States and Britain signed a treaty with Chiang Kai-shek that promised to return Taiwan to China if Chinese troops helped the Allied effort. While this treaty is often used as justification for China's claims over Taiwan, it was never formally ratified. International law also does not recognize agreements made during wartime.

After WWII, there was a debate about exactly what to do with Taiwan. Because the American government was friendly with Chiang, General Douglas MacArthur allowed him to accept Japan's surrender *on behalf on the Allies*, not on behalf of China.

MacArthur's choice soon proved to be fatal to the Taiwanese people. On February 28, 1947, troops from China killed an old woman selling contraband cigarettes. Riots broke out as native Taiwanese rebelled against the rule of Chiang. Over 20,000 people were killed, and their deaths were covered up for almost half a century.

While these riots received some attention in the international press, bigger problems were looming for Chiang in the mainland. The Communists were gaining the upper hand in the civil war. By 1949, Chiang was forced to retreat from the mainland. He chose to go to Taiwan, where his troops had already scared the people into submission. No one in the international community seemed to remember that Taiwan had never been given to Chiang. The United States, in the middle of its Red Scare, needed an anti-communist hero like Chiang to deflect charges that the government was 'weak on reds.'

Once he moved to Taiwan, Chiang, supported by bucketloads of money from the U.S., established "the Republic of China on Taiwan." He continued the oppression of the Taiwanese people that had begun with the 2.28 incident. The use of the Taiwanese language was outlawed. History books made no mention of Taiwan's history or the Treaty of Shimonoseki, but taught Chinese history instead. Indeed, Chiang represented his government as the legitimate ruler of not only Taiwan, but mainland China as well. In response, the Communists countered that they were the legitimate rulers of China, including Taiwan.

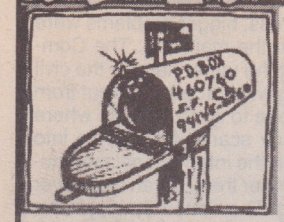
For almost a half-century, the totalitarian dictatorship of Chiang Kai-shek and his son, Chiang Ching-kuo, ruled over the Taiwanese people. In this period, known as the White Terror, anyone disagreeing with government policies was liable to be jailed, tortured, or beaten. Speaking openly of Taiwanese independence was an act of treason. Even after the removal of Taiwan from the U.N. in 1972, and the discontinuation of diplomatic relations between Taiwan and the United States in 1979, the government still steadfastly maintained that it was the government of all of China.

In the 1980's, all of this changed. In the face of growing protests and increased international pressure, President Chiang Ching-Kuo began to loosen his tight grip on the government. The first opposition party was formed, and martial law was lifted. With the opening of the political process, a Taiwanese identity, as opposed to a Chinese one, began to emerge. After democratic reforms were made, the government, led by Taiwanese-born President Lee Teng-hui, renounced its claims to representation over all of China, and largely dismantled the government of Taiwan Province, giving many of its powers to the national government. Unfortunately, similar reforms did not take place in China, which to this day maintains that it is the representative of the Taiwanese people.

This new Taiwanese identity is apparent not only in the government, but also in the culture. The Taiwanese language is making a comeback. Most of the population identifies itself as "Taiwanese", rather than "Chinese." In the punk scene, bands like LTK Commune, Sticky Rice, and Jiazi are fiercely proud of their Taiwanese heritage, choosing to identify their music as Tai-K (pronounced "tyke"), rather than punk, because of its characteristics which make it unique to the island. Yes, Taiwan was once a part of China. Yes, most of its residents are ethnically Chinese. Yes, Chinese is the official language of Taiwan. However, just because Taiwan may have a great deal in common with China, it does not mean that it is now a part of the People's Republic of China.

Many Americans are aware of Tibet's fight for the right of self-determination denied to them by the Chinese government. Taiwanese people are going through the same thing. The only difference is that in the American underground scene, it's "cool" to pro-Tibet. Hopefully,

Letters



those who are interested in the fight for justice in Tibet will take some time to look at Taiwan.

I apologize for the length of this letter, but I just wanted to educate people about the situation here on this tiny island that many have never heard of. If you would like more information on the Taiwanese independence movement or Taiwan's fight for self-determination, please contact me at missfat@hotmail.com or Gavaghan c/o MTC/ 162 Hoping E. Rd./ Sec. 1/ Taipei/ Taiwan. Thank you for taking the time to read this. Sincerely,
Pang Kexing

Hi Pang,

Thank you a million times over for the history lesson!!! We could use more intelligent, well thought out letters for the letters section, so I very much appreciate your sending one in. Take care and please continue updating us on the scene in Taiwan,
Jacqueline

Dear *Maximum Rocknroll* readers,

Something that I've always loved about punk rock is the community surrounding it. I've always known if I went to a new strange city I could always count on the local punks to hook me up. Every time I go to a show I know I will see friendly faces and people who have similar values and goals. To discover that this is true on an international level as well was an incredible experience for me. I recently spent a year abroad in China.Upon my arrival there I felt lonely + alone. However, that didn't last long, I luckily met a wonderful group of Chinese punk rockers + they quickly became my community. Now, I am back in the US and I would love nothing more than to bring the punk rock community of the US and the punk rock community in China together. My dream, my vision is to set up a tour for the three Chinese punk bands that I befriended in Beijing. Unfortunately, I am severely lacking in know-how and funds. The three things I really need are 1) places for these fine bands to play/ crash/ punk-out; 2) some connections w/ fairly reputable clubs or university connected clubs so I can get them invitation letters + get them visas (American visas are very difficult for Chinese folks to get); 3) money so purchasing plane tickets isn't such an extreme expense (about $900 US dollars per person—about 5 months salary for the average Chinese citizen). I am calling on you: my American punk community. Please send ideas, connections, and checks to Stacey Falls/ 507 Lawrence/ Ann Arbor, MI 48104. If you send $12 or more I can send you 1 of 2 kick-ass d.i.y. Chinese punk t-shirts. Please do what you can to help. Sincerely,
Stacey Falls

Dear MRR,

I just wanted to *commend* you on your printing of the interview with Indecision (MRR #184). Though I was saddened by Tim Yohannan's death I feel it's given new life to a great zine.

While under Tim Yo's authority I doubt an interview with a hardcore band like Indecision would have ever been run—but since his departure I think it's been an improvement. Not to denounce his work, or his genius over the years but I felt that MRR was getting stale and falling victim to its own rules and standards. So many people swear by MRR that it should still be an outlet to give publicity to newer bands— real hardcore/punk bands. Dirty, NYC, street bands too like Indecision. I'm just using them as an example because they are the first metal style hardcore band to be interviewed in MRR in *years*. I can't remember the last time a band like Indecision was given a chance in MRR—much less an interview.

Granted I don't think all of those shitty "new school" hardcore bands should be granted an interview in the hallowed pages of MRR but Indecision definitely deserved it. They been the underdogs in the NY-HC scene for a few years now and are finally starting to get the recognition they deserve, I think. I have nothing to do with them at all—I'm just an outsider looking in at the state of hardcore today in New York City.

CBGBs stopped doing shows once again. CB's is like a pre-k teacher who takes away your candy sporadically. At Wetlands (another venue in NYC) hardcore shows are few and far between... so New York hardcore is on its knees once again—not because of lack of interest or lack of bands there are *too* many new bands today and an abundance of young dedicated kids—except no clubs to do the shows—no one wants to take the risks—likely story. Every few years all the clubs in NYC decide "that's it—*no more hardcore*"—it's almost like clockwork. Then once one club gives it a chance—the rest fall like dominoes until the next fight happens or whatever the situation may be.

One thing I thought was funny in the Indecision interview in MRR was that they didn't mention how those guys are shoplifting addicts!! Those guys on tour will steal anything that isn't nailed down!! In true punk rock fashion! ! ! !

Keep up the great work MRR!! Sincerely,
Vince Debate/ NYC

Dear MRR,

In the tradition of many other former punks I thought I'd offer my spin on the punk movement because I've got a feeling other people can relate to where I am coming from. Five years ago I discovered Minor Threat and subsequently the punk rock underground. Talk about a whole new world, a fantastic point of view. The shows I attended in those first few years were really exciting especially considering my sheltered upper middle class upbringing. It was having something to do on weekends and for the most part my parents didn't stop me from going to shows. I received exposure to new ideas which challenged my conservative Xtian background. I enjoyed the feeling that I knew about something most people didn't. Punks were gods to me. Where do they come from, I'd wonder. I'd gobble up every fanzine I could get my hands on and absorb every ounce of punkdom available to me. It felt good to read about political matters like socialism, anarchy, the media, consumerism, etc. My social consciousness of class, gender, and race increased tenfold. Punk humor was so offensive and counter to everything my Xtian culture believed. A veil had been lifted, not all Americans were happy Americans.

Punk often proclaims itself the refuge of those without a place, those who've rejected "mainstream" culture. I wondered if I qualified as punk. I wondered if other punks would accept me if I changed my appearance. It didn't take long before I realized that there was a raging debate throughout punkdom as to what was punk and who could claim the punk edge. The discourse in MRR served to confuse me a bit. Could I be a part of the punk community even though I was a suburb raised WASP?

I wanted to belong but it seemed that a lot of punk related stuff said I wasn't qualified to join. I admired the colorful punks at shows, the drunken bands, the outspoken females, the uninhibited dancers. Gee, I thought to myself, it'd be nice to be one of those people. I considered the cool punks to be embodiments of freedom. Yet, at the same time I felt extremely self-conscious about expressing myself in a punk environment or adopting the punk style. I feared being labeled a poseur or being laughed at. This being said, I spent two full years at all the shows in my area as a mostly silent observer. Un-conspicuously dressed, arms folded, off in a corner, rarely venturing into the "pit" or close to the bands. I wanted to participate in the rites of punk (singing on stage, dancing wildly, dressing punkishly, speaking in the ever so punk manner) but didn't feel it would be appropriate. During this time I saw lotza cool bands, lotza dumb bands, lotza cool people, and lotza dumb people. Punk provided me with an excellent education. I learned a lot about groups of people, groupthink, individualism, and conformism. I didn't say much to anyone at shows, and when I did muster up the courage to speak, I was often dismissed. I always felt like an outsider and a fraud. I felt guilty that my parents were square Christians who made good money. I felt ashamed that I lived in a nice house. I wanted punk credibility, but due to my background, I felt like I would never truly belong. From time to time I'd meet someone (usually an older punk with years of wisdom) and start a conversation. I always appreciated someone who took the time to talk with me or even when some unknown punk offered me a friendly smile.

Times have changed and now I'd rather write silly songs or have long conversations with friends than squeeze into a packed show dealing with 120 degree heat and the restlessness of youth. I was attracted to punk ,because I thought it was a haven for the unwanted and left out, yet during my flirt with punkdom, I never really felt accepted. This being said though, I am indebted to punk for exposing me to ideas, and people, and perspectives that I would've otherwise failed to notice.

Punk has cultured me, contributed to my sense of humor, and taught me that it's all about personal contact, DIY and thinking for yourself. In the future I'll continue to read MRR, because the punk world is downright interesting even though the debates get a bit stale. I'll always appreciate punk humor and respect punk expressionism, two bastions of freedom. In closing, my words for the punk world are this: I believe the success of any "scene" is directly related to the level of personal contact. I think punk, like many other movements, is too hung up on classifying people.

Lastly, I'll say that the punk scene can seem very closed with insiders and everybody else. The coolest scenes I've had a chance to observe were ones with punks who weren't especially hostile to the "other," showed a degree of good humor in the face of ideological confrontations, and choose to talk first then judge. Maybe jocks aren't that bad deep down, maybe religious zealots are actually interesting people, maybe "mainstream" trendies are just scared kids trying to fit in, and maybe punk rock isn't the end all human subculture.
John Bawden/ 1377 S. Center/ Redlands, CA 92373/ bawdej01@student.ucr.edu

Letters

Dear MRR,

My name is Ryan Rose and I have been reading MRR for about 6 or 7 years now and haven't missed an issue since. It educated me about many things in life and showed me where and how to get the music I liked. I have never had a problem with the magazine until issue #184 where a Boris the Sprinkler record got a bad review. That wasn't the problem. The problem was the slagging of the people and punks of Wisconsin. I am proud of our state and I don't think any other state has this much pride. That review pissed a lot of people off. I do agree that the Green Bay Packers thing has gotten a bit out of hand but that's Wisconsin and not a reason to talk shit about people.

But if you want to talk shit you Californians don't even know what hardcore is. Hardcore is walking across town in 30 below weather to go see a show. Hardcore is having punks from dozens of different farming communities getting together to put on shows. Most of the time driving hours on end to get there. Hell, last week I saw bands play in a little town called Praire Farm. I think there is less than 500 people that *live* there.

When I was living out west most of the punks were pretty judgmental. If you didn't stink or have pants made out of patches you were not cool enough. Around here it doesn't matter. You could be a stinky patch kid or a backpack wearing pop punker and you would still have something in common.

That's where this is pretty much going. Who cares if our hero is a braces wearing football player and we worship cheese. Don't we all have something in common?

If you want to listen to some real punk bands check out these bands from Wisconsin: Odd Job, the Scuzz, 4th Class, Asinine Solution (only one "s" and no soul), Ted's Throne, Legion of Doom and Live Bait. Tell Rob Coons that Remission are unintelligent cheese lovers. Any comments please write. Sincerely,
Ryan Rose/ 640 W. Spruce St./ Chippewa Falls, WI 54729

PS Wasn't California the leading cheese producing state for a while? Oh yeah, all my friends and I quit buying your mag. And our "hero" got his braces off! *Go Packers! !*

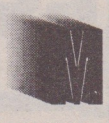
Dear Felix von Havoc + MRR,

I know it's a popular view among anarchists to be pro-gun. They reason that the availability of guns to people is a way of keeping the potential for armed struggle in the hands of regular folks, but that has nothing to do with the reality of gun ownership. First of all, since the cops and the government cannot tolerate not winning in any possible conflict, any power that the people have only causes them to counteract it with an even greater dose of repression and brutality. The mere fact that any person the police confronts *could* be armed gives the cops license to approach any person with weapons drawn, and them authority to shoot first, ask questions later, "just in case." It is the reason why the cops can get away with shooting and killing a black kid who happened to be holding a 3 Muskateers bar: they only had to *think* it was a gun to be legally allowed to shoot.

The utopian ideal of a people's armed uprising against government does not justify perpetuating the very real tragedies that occur daily because of the easy availability of guns. It's true that if somebody really wants to kill another person, they could beat them to death with a stick, but that's just the point: they have to *really want to* kill them, because it takes a lot of effort to bludgeon someone until they're dead. If you have a gun, all it takes is losing your temper and *bang!* What then follows is a lot of needless tragedy and heartbreak: grieving families and friends of the victim and life in prison or worse for the shooter. Is this what you want to perpetuate? Even if you were right, and guns could somehow be used against government oppression, would all that killing (and corollary imprisonment of killers) that goes on every day, especially in disadvantaged and minority neighborhoods, be worth it as a regrettable side effect?

Those right-wing fascists of the NRA (whom you rightly condemn) would have you believe that guns can be used in self-defense. News flash: guns are not *defensive* weapons. They are only useful for killing other human beings. The statistics say (and I'm not a fan of statistics but whatever) that a gun is 40 times more likely to be used against a family member, either by accident or in a fit of rage, than against an attacker or intruder. And speaking of intruders, in Texas, where I used to live, it's legal to kill someone who is stealing your car. I guess property counts more than human life. It's also legal to carry concealed weapons + to carry guns in your car. There are so many drive-by shootings that they are not reported in the news unless somebody is killed. In Houston, the New Year is rung in with gunfire since *fireworks* are illegal! If you love guns, be my guest and move there. Just remember to duck.

Incidentally, making guns *illegal* does pose the problem of increasing governmental control. It would also open the door for ruthless racketeers to make big profits dealing in weapons. I don't have the solution for how it should be achieved, but *fewer* guns and preferably *no guns*, including by cops, is the ideal, not vice versa.
Jackie



From AML Records to the Readers of MRR,

On here way home from work, in the early morning hours of the last Saturday in August, Dawn Black, guitartist for Yum Yum Tree and ex-Molotov Cocktail bassist, was robbed and brutally slashed with a broken bottle across the left side of her face. The cornia in her left eye was cut, leaving her vision damaged and the possibility of having to have her entire eye removed for the entire time she was in the hospital. A nerve in her left ring finger was cut and she recieved countless stitches to the left side of her face. Her assailant, who was serving life-time parole, was eventually apprehended.

Like the vast majority of you reading this, she has no health insurance and little cash. Add that to the fact six weeks passed before she was able to return to work at all. As we write this, she's still visiting various doctors on a regular basis.

It was because of this that we decided to put together "Workers Comp", a compilation CD, the proceeds from which will go towards helping Dawn with medical bills and other related costs stemming from her assault. Recess Records has agreed to do it as a split release with us, which is a huge help, seeing as AML's distribution still isn't really where we'd like it to be just yet.

A big thanks is owed to Todd (and Hal) at Recess for that, as well as to all the bands to contributed and and really encouraged us to see this thing through and made us feel like it could be a success. Look for the ad elsewhere in this issue and pick up a copy today. Thanks.
Matt & Rob, AML Records Bigshots

Dear MRR,

Firstly with regards to John Backstrom and his review of The Main Street Saints "World Cup Year" 7" (issue 186), do I detect yet another loud mouthed Yank putting an opinion before the world without knowing the full facts. I quote, "I personally think England should be banned from international play for 10 years." Well fuck you you reactionary fascist wanker. About 2% of English fans went to France looking for trouble so you'd ban the vast majority of real fans because of these wankers, or maybe you'd ban the Algerians, who in my view (and I *was* there) started most of the trouble. You justify yourself by tying in Hillsborough, where the police caused the problems leading to innocent deaths, and the shit that went off in Lyon where the organized Nazi scum caused the trouble. Ban England's fans... *Fuck off you sound just like a tabloid journalist!* Secondly, you state in your introduction to the reviews section that "it should be understood that any independent release deserves credit for all the work and money that goes into it." How do you explain Shane White's vitriolic and completely off the wall review of the X-Rays new single. What is your problem pal, you review just one single in the month, did you pick it just to slag off a hard working, scene supporting, punk'n'roll band from Nottingham. Thank you for nothing. As long as MRR continue to have people such as Bruce Roehrs, Ryan Richardson and Lefty Hooligan working for it, I will still read it, but in the words of Cocksparrer, "there's some people round here need sorting out." Yours in punk. Dave *Kick In The Balls* zine/ D.C. Robbins/ 40 Grafton Court/ Canning Circus/ Nottingham/ NG7 3GH/ UK

Dear Dave,

Thanks for writing. First-off, I think calling me a "fascist" is way out of line! Anyone who knows me or even reads my reviews knows that fascism is a topic I take very seriously, and I don't think that's a term to be thrown around loosely!!

Secondly, I think maybe you are missing my point. The fetishizing and romanticizing of hooliganism, in particular by American skins and streetpunks is what I am against. When an American band starts in with songs about how rioting at football matches is some kind of great thing and confuses that (I assume) with being a passionate fan, I think that needs to be addressed. I'm not saying that people need to be "soccer moms" and sit on their hands and shit, but football is something I hold too dearly to let assholes or the uninformed destroy it. I hope you feel the same!!

Thirdly, you can't deny that England, in particular, has had, and still has a major hooligan problem. And while other countries have problems as well, England's problems (while certainly better than 20 years ago) continue to be an embarrassment to the nation and the game as a whole. (My information was from friends who were there, as well as the media. Unfortunately, I have to work for a living.) It seems that very precious little has been learned by the "2%" from the previous ban. Am I wrong? - John

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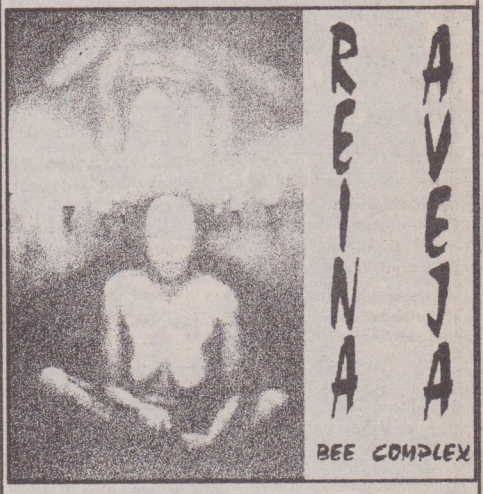

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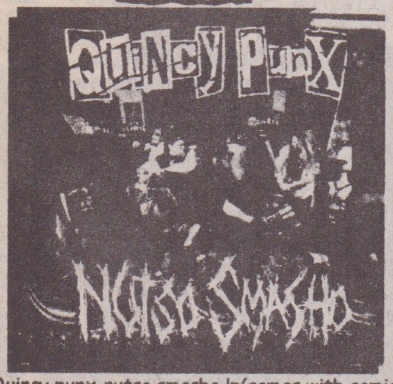

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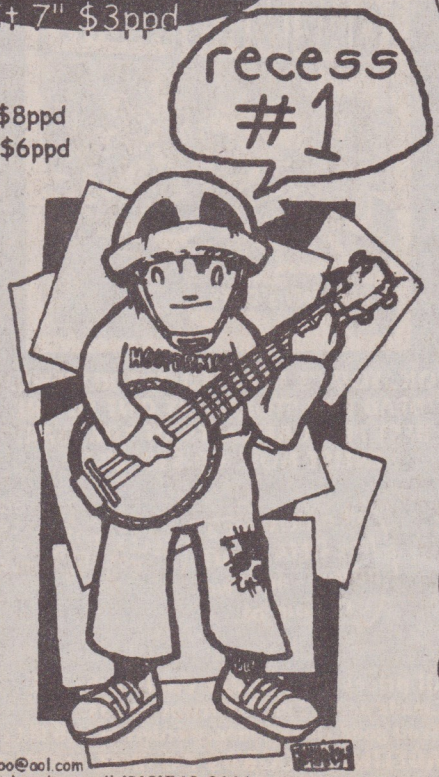

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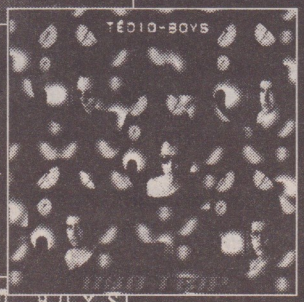

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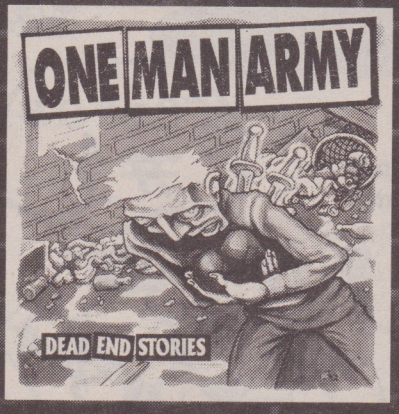

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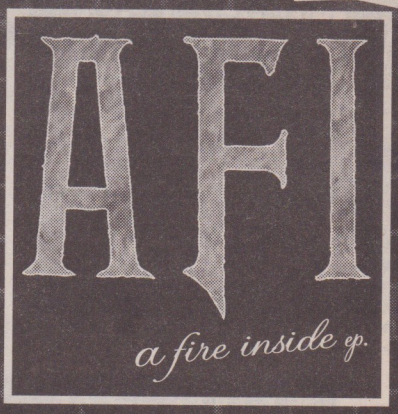

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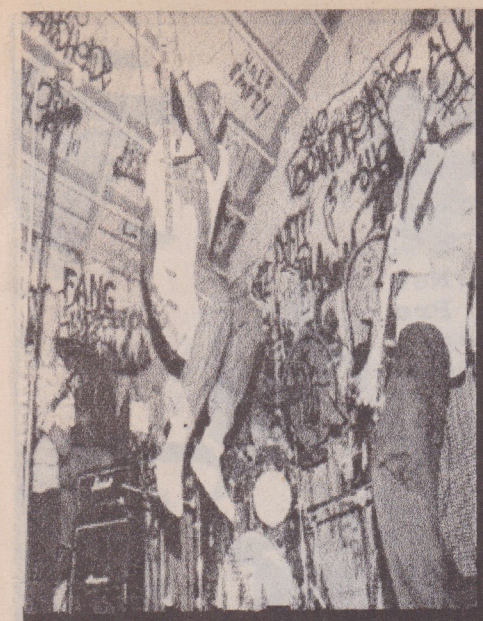

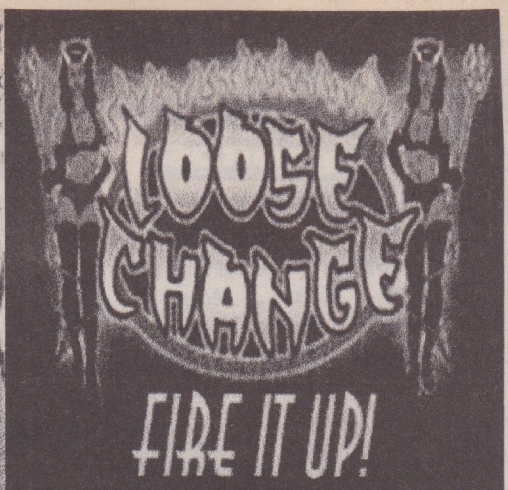

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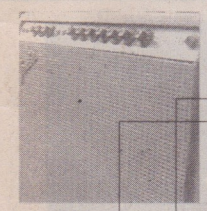

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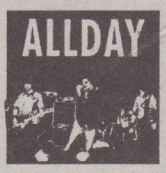

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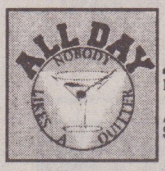

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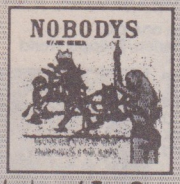

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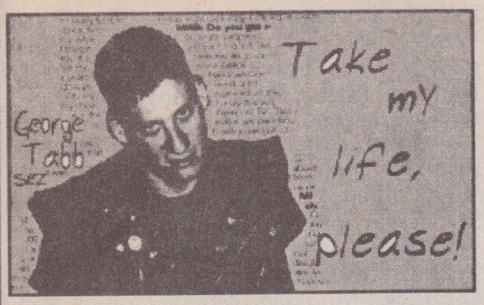


"Basically," I said to Evan, as we sat in his father's car, driving over the Williamsburg Bridge, "It's about the space-time continuum. And all the problems that that presents."

Evan just shrugged his shoulders, and tried not to laugh.

"It's like this, time is measured on a straight line. Point A. Point B. Etc. If you took that straight line, and folded it into a circle, like a hoola-hoop, then things get strange. Point B, could, presumably, come before point A."

"You've been watching too much of the Sci-Fi Network," Evan remarked.

"No, really," I screamed at him, "It's true, and not only does time become non-linear, it is conceivable that since time is now looped, one can travel through the center of the circle, going from Point A, to, um, let's say, Point K. This would be comparable to Einstein's idea of traveling at the speed of light."

"Your theories are a cross between 'Quantum Leap' and 'Star Trek'", Evan told me, annoyed.

"You don't get it," I said, actually foaming at the mouth, "I could travel back in time. Kill Hitler. Save Kennedy. Fuck that aerobics instructor from school!"

"George," said Evan calmly, "You are way too fucked up. You can't do this to yourself anymore. If this continues, we are going to have to fire our drummer. John. He and his..."

As Evan talked, I heard his last word first, and his first word last. The time loop. Then, as we pulled into Manhattan, I suddenly found myself exiting Furious George rehearsal back in Brooklyn with my guitar in hand, saying goodnight to John, and his mother. Then the bright lights started, and I felt THAT DOOR open. The one where I hear that "whooshing" sound.

Suddenly I was back in the car with Evan, and he was telling me that I watch too much of the Sci-Fi Network. Deja Vu. Again?

I began to panic. The space-time line had actually rolled over, and I was now traveling through it. Alone. And scared.

Suddenly I began to scream wildly in the front seat of Evan's dad's car.

"Evan," I yelled, "Ya gotta call Al and Ziggy, Captain Picard or Q., or them worms that make the 'Spice' in Dune. I'm inter-dimensional time traveling and I can't stop.

Evan sort of grinned, and then calmly said, "George, I warned you, Pussies shouldn't smoke pot."

*****

It was all our drummer's fault. John. He's the one who had the weed. Killer weed.

Well, maybe it wasn't his fault. But I'd like to blame him anyway. Actually, I should have known better. Much better.

When I was seventeen, and in my junior year of high school, this kid, Kevin Beach, rolled a joint.

Kevin was the big reefer dealer of Leon High School, in Tallahassee, Florida. Everyone went to him to get their stuff. I, of course, was way above buying the stuff. It was given to me because I was so cool. Or so I like to think. The truth was I was always broke, and my friends were such pot-heads, that they always had a bong hidden in their locker, and their ash-trays in their cars were full of weed. So I'd bum it off them and get fucked up. Usually before first period. Like at 7:45 in the morning.

One day, after working a particularly nasty shift a night earlier at my bag boy job at Publix, I decided that I'd spring for a whole joint of my own. And spend a whole dollar. So I talked to my pot-head friends, Dave, Mike, and Peter, about where to get the best "stuff".

They all told me the same thing. Kevin Beach was the main dealer of the school, and his shit was "rad".

I told them I'd never met Kevin, and should I be scared. I imagined some big tall guy, with nasty dreads, big chains around his neck, and semi-automatic weapons holstered under his arms.

They told me Kevin was an okay dude, and set up a meeting with me and him in the school parking lot, after school.

When the three o'clock bell rang, I went to the flag pole, where I was to meet Kevin, and purchase "the stuff". As I stood there waiting for the school's biggest drug dealer, some kid in black framed glasses walked up to me. He was wearing a button-up paisley shirt, and green trousers, and his wavy brown hair was a mess.

"What's up?" said the Jerry Lewis looking guy to me.

"Um, not much," I answered.

"So, what's it gonna be?" he asked.

"What's what gonna be?" I answered back. Why was this guy bothering me? I'd seen him in my chemistry class. And Home-Ec, too. He was always in his own little world, and he reminded me of Dilton Doily, from The Archie comic books.

"What's it gonna be?" he repeated, annoyed.

Then it hit me. This was Kevin. He wasn't ten feet tall, with huge rings on his fingers, gold teeth, and chains that would sink the Titanic, he was, well, shit, me. Well, without the leather jacket, of course.

"Um, I wanna buy some, um, marijuana," I said to him, as quietly as I could.

"What kind?" was his answer.

Suddenly I found myself fumbling during my first big drug deal. My one dollar joint. What did he mean "what kind?" David, Mike, and Peter mentioned nothing about kind.

"Um, what kind?" I repeated.

"That's what I said," answered Kevin, annoyed. I think his glasses began to get fogged up.

I thought for a second, then said "regular." Like I was at a gas station or something. I figured unleaded sounded too weird.

"Regular what?" barked Kevin Beach, annoyed.

I stammered.

"Regular Hawaiian? Regular Thai Stick? Regular Mexican Gold? Regular Mexican Red? Regular Tallahassee Green?"

"Um, whatever I can get for a dollar," was my answer.

Kevin then explained that the Tallahassee Green he grew himself, in piles of cowshit, and was the cheapest, and also gave you a great buzz.

"I'll take that," I said, slipping him a one dollar bill in the palm of my hand, like my grandfather used to slip me money. At Chanukah.

He then opened a cigar box full of joints, pointed to the "Tallahassee Green" section, and told me to pick one. I did.

It was the worst choice I ever made in my life.

***

The next morning, before school, on the way to our bus stop, I lit up the joint, and smoked the whole thing myself. When I'd gotten home the day before, I'd hid it inside the body of one of my G.I. Joes. It was easy, I just popped off his head, and stuck it in there. It was as good as a place as any. And my parents wouldn't find it.

Unfortunately, our dog, Sassy, a great dane, did. I found her running around later the evening with my doll in her mouth.

"Bad Sassy," I yelled at my nearly 200 pound dog, "give George back his G.I. Joe."

Finally after some negotiating, and offers of my dad's raw Filet Mignon in the refrigerator, I got my doll back. Joint, unharmed. And Sassy got her steak. And my Dad yelled at my Step-Mom, and had to eat frozen pizza.

So I smoked the whole thing, and got a good buzz, as I waited for the bus.

Then I got a better buzz.

And better.

And even better.

And then better than that.

Something was wrong.

Then that door "whooshed" open. And the buzz was too good. I was too high. Suddenly lights began to blink all around me, and I found myself lighting the joint up for the first time. Then I found myself waking up. Then in School, a day earlier, talking to Mike, Pete, and David.

As the colors, and time traveling became more intense, all I could think was that I had been poisoned, and was gonna die, like some drugged-out kid on "The Mod Squad".

While all this was happening, my brothers and step-sisters were laughing at me at the bus stop. They said my eyes got "totally weird", and I looked like Frankenstein.

The next thing I knew I began to run home, not wanting to go to school like this. Then, as I ran, I watched myself run. Up hills. I saw myself in my blue corduroys, white Izod shirt, and Nike All-Courts. I asked myself how I was doing, and I answered "Not too well".

The rest of that day was spent jumping in and out of different dimensions, while being out of my body the whole time.

Eventually it got really bad, and I had a near death experience, and ended up in the hospital. But that's another story.

Two weeks later, the lab tests came back on the roach of the joint Kevin Beach had sold me. I'd hidden it back in G.I. Joe. This time, in his head, though. I later gave it to my shrink, who had it tested, anonymously.

"Well George," said Dr. Kennedy, as I sat in his office, reading Highlights, that Goofus and Gallienent really crack me up, "besides pot in the joint, we found large traces of LSD and PCP."

"Huh?" I said, not knowing what the fuck he was talking about.

"LSD is Acid, stuff hippies took in the sixties to find themselves. PCP is Angel Dust. Bad shit," the doctor explained.

"You mean Angel Dust as in that stuff I saw on 'Quincy' last week?" I asked.

"Same stuff. You are lucky you are not dead. There was enough Acid and Dust in there to kill an elephant. Why you are alive is beyond me," explained Dr. Kennedy.

I said nothing. I was in shock.

"I'm not going to ask you the name of the guy who gave you the stuff, but make sure he doesn't do this to anyone else" Dr. Kennedy then told me.

I told him I would.

"And also, I hate to say this, but expect long term brain damage from this event, as well as kissing the idea of ever smoking pot again good-bye. Your brain now knows how to trip instantly. Even a hint of the stuff could send you flying. Sorry."

I thanked him and left.

****

The next day at school, Mike, David, myself, and Peter confronted Kevin Beach. I told him about the joint, and he explained to me that that joint was meant for another drug dealer, Leon, who was taking away some of his business. He explained that he was gonna kill Leon, make it look like an overdose, and then have run of the whole school, as well as the nearby junior high.

We then took the baseball bats out from behind our backs, and sent him into right field. Pretty much for good.

****I

"What's the matter?" asked Wendy as I walked through our apartment door, with my guitar in one hand, and a stupid smile on my face.

"I smoked pot at rehearsal," I said, grinning stupidly.

"You what?" she screamed?

"John had some, and so I tried it. But I didn't inhale."

Wendy looked at me. Visibly shaken. She knew my bad history with marijuana. Every time I even smelled smoke in the past, I began to trip. Now that I smoked it, I was gonna be in trouble.

"I'm fine," I said to her, "It's just that the space-time line is fucked, and I'm dimension hopping."

She kind of laughed, then asked me what was the matter as I walked through our apartment door, with my guitar in one hand, and a stupid smile on my face.

Suddenly, I found myself falling through that open door, like I did in high school. I saw myself talking to Wendy, and time began to move, well, sideways.

The next thing I knew I was laying on our couch, telling her I was gonna die, and that I saw my fate quite clearly.

She then smiled at me and said, "What's the matter?" as I walked through our apartment door, with my guitar in one hand, and a stupid smile on my face.

She then took a thermometer out of my mouth and sighed. My temperature had dropped three whole degrees, and my fingers and toes where swollen. I was having a very, very bad reaction.

Suddenly I found myself on The Williamsburg Bridge in Evan's Father's car, and Nick, my step-dad was with us. Then he was sitting on the couch, by my feet, telling me I'd be okay. And sort of laughing.

After a few hours of quantum leaping, I found myself back in my own time, with Wendy and Nick, looking at me with real concern.

Wendy had called Nick when I started freaking out big time, and it turns out he'd been over for hours, helping her take care of me.

When I could finally speak, I told them both I'd never, ever, even try pot again.

Nick just kind of laughed, then, in what I swear was Evan's voice, he said, "George, Pussies shouldn't smoke pot".

Take My Life, Please.

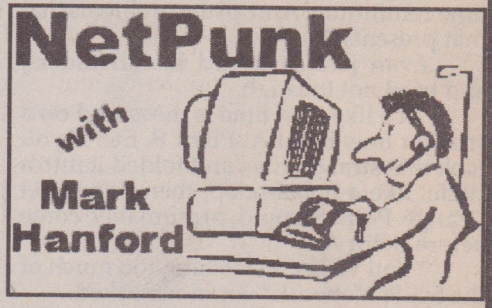
Endnotes:

1. george@furious-george.com or www.furious-george.com

2. Got lots of cool records lately, um, 7 inches that rule are ones from Slak, Dick Army, The Hissyfits, and the wonderful Eyeliners...who, well, rock! Cool CD's I got include ones from Moral Crux, Screeching Weasel, The Queers, The Mute-Ants (these guys go!), and Italy's best kept secret, Danny's Wednesday. Danny's Wednesday are like so fucking good it's scary. They are like Blondie meets The Ramones meets Nena. And Amanda, the singer, well, Viva Italliano!

3. I've seen lots of cool bands lately..some very-very good! Among those are Murder In The Brady House, Teenage Supplicants, STOP, Sea Monkeys, Mobile Homos, and last, but not least, Bugout Society.

4. Danny's Wednesday. From Italy. You read about them here, first.



Welcome to another new year of punk rock geekiness from my fingers to your eyes. To start off the new year, I thought I'd tackle an issue that I have ignored up to this point - homelessness. I haven't written about it because, really, how many homeless people give a flying fuck about the internet or MRR? However, after doing some web searching, I found an amazing number of resources, and, given that computers are readily available at libraries and cafes all over the world, I thought it was time to write a column on the issue. For those of you who may be homeless, or who don't have a computer, many libraries have computer terminals where you can use the web to do research. Some even allow you to use e-mail, though many have turned off e-mail access. In addition, there are often internet cafes and internet service providers that have public terminals for use for a price. Whatever you do, don' t utilize Kinko's for net access, as their prices are the highest I've seen (funny, that matches their printing prices). Anyway, if you live in any moderate size city, you should be able to find free or cheap net access on a regular basis. Most major cities seem to have a website with homeless resources in their area. These sites list shelters, community outreach programs, housing, job, and transportation listings, and more. An excellent one that covers the entire San Francisco Bay Area is the Bay Area Homeless Alliance (BAHA) home page at http://www.baha.org/ . In fact, an index of resources available both on the internet and off, is available at http://nch.ari.net/local/alternateindex.html . This is a section of the National Coalition for the Homeless website (http://nch.ari.net/). The NCH site has a ton of

information on homelessness, including homeless resources, updates on current legislation that will help or hurt the homeless, homeless alerts, and more. Anyone interested in the issue should take the time to visit NCH.Grand-central.org is a website designed specifically for the homeless. You can get a free e-mail address at http://www.grand-central.org/ , search for a job or housing, or read articles written for the homeless. There is also health and medical information here, and a poetry corner with poetry written by the users of Grand Central. A pretty good site, though they do have a link to Dr. Laura's radio show (shudder).The US government's Department of Housing and Urban Development also has a page for the homeless at http://www.hud.gov/homeless.html . This offers tips on getting federal assistance to find a place to live or simply to survive on the streets. Not the best site out there, but a good place to find out what the government can do for you. If you're homeless and need legal help, the National Law Center On Homelessness and Poverty (http://www.nlchp.org/) may be able to help. The NLCHP has information on legal rights, civil rights, education, assistance and more. A page that takes a slightly different view of the issue is Tedrico's Page at http://4homeless.hypermart.net/ . Tedrico has information on "Homelessness, hitchhiking, panhandling, and homeless programs", which includes info on all of the above and more (including a "Romance on the Street" feature). Interesting site.The International Homeless Discussion List is a mailing list on homelessness. You can get information on subscribing to the list, as well as a large (450+) list of websites dealing with the issue. You'll find the pages for the list at http://csf.colorado.edu/homeless/ .Another discussion list for the homeless and previously homeless is the Homeless People's Network Discussion List. The list has members from the US, Canada, Germany, Britain, and Australia and welcomes anyone who has experience with being homeless. You can find information on subscribing to the list at http://aspin.asu.edu/hpn/ .For those of you who aren't homeless, there are still a couple of sites you should check out. Too often the homeless are stereotyped and dehumanized. It's pretty easy to think of homeless people as drunks, bums, and crazies. One site that might change your way of thinking, or at least make the homeless seem more human, is Floaters (http://www.floaters.org/). Floaters is the home of the Floater's Art Gallery and the Homeless Art Project. Of course, no punk rock column on homelessness would be complete without mentioning Food Not Bombs. Food Not Bombs seems to be one organization in which punks have always played a major part. Food Not Bombs hands out free food to people in need in over 70 cities. A page with links to all kinds of Food Not Bombs sites and information is at http://www.webcom.com/~peace/PEACTREE/stuff/stuff/HOMEPAGE.html .Finally, there's a site containing the book 54 Ways that You Can Help the Homeless at http://earthsystems.org/ways/ . Though written by a Rabbi, this doesn't seem overly religious, and there are some great suggestions for everything from "What to Do when Confronted by the Homeless" to how you can get involved with organizations to help out.Okay, that's all the space I have this month. Next time, I'll probably spend my time writing about music, so send me your sites for review. E-mail me at hanford@cruzio.com , check out my columns at http://netpunk.base.org , or write me at PO Box 8059; Santa Cruz CA 95062.

CHAOS

The new REDUCERS S.F. record is out!!! TKO records has outdone themselves this time! This motherfucker is the best yet! We have waited patiently for this record and the pay-off was worth the wait!! Glenn, Mike and the REDUCERS S.F. have taken it to a new level! The record starts out with "Don't Like You" and this song conveys all the emotion of the title. While playing some the best street rock to come out of this area - NO - out of the entire Untied States, in recent memory! The flip side of the beauty is a great cover : "Situations" by SLAUGHTER AND THE DOGS. The REDUCERS S.F. have continued to mature as a band and have refined their sound to the point where there aren't that many bands around that can capture the excitement these men do. Go get this record! Look forward to a full length in the not so distant future!

PRESSURE POINT, Sacramento's finest, have got a great split EP out with the darlings of Sonoma county, the RANDUMBS. This EP is called "Cow Town Boot Boys" and you better believe this shit rocks! The PRESSURE POINT side begins with "Chaos" by the 4-SKINS. Great! Then you have an original song called "Bitter End", where Mike sings with feeling about a relationship that has ended. The man has so much power in his vocals and he isn't afraid to wear his heart on his shirt sleeve. PRESSURE POINT is one of those extraordinary bands who has incorporated their hardcore roots and the camaraderie of that scene and evolved into one of the best street punk bands playing out currently. Mike has done more to perpetuate the punk and oi scene in Sacramento than any other individual! His enthusiasm is infectious! A PRESSURE POINT show is a spectacle you must witness! The air simply bristles with oi electricity! Look for a new PRESSURE POINT full length on GMM in February. Expect an interview in these very pages at approximately the same time.

The flip side of this EP is the world famous RANDUMBS. This band has proven over the years that no amount of alcohol or errors in judgment can prevent a great punk band from going to the top! After five years of incredibly bad behavior and decadence worthy of Mr. G.G. Allin himself, the lead singer and rhythm guitarist of the RANDUMBS, Saul, is moving on to greener pastures in Washington state. We wish Saul well in his new life in the country. We welcome Mr. Ben Coleman (voice) and Mr. Mike Novak (guitar) to the RANDUMBS fold. It will take two good men to fill Saul's shoes, (or to drink that quantity of beer). We are all looking forward to the New RANDUMBS. Long live the RANDUMBS!

THE FORGOTTEN have a rocking picture disc out at this very moment on Abusive Records out of Clovis, CA. Once again THE FORGOTTEN show their true mettle with punk and spikes rockin' the airwaves. The "A" side starts the adrenaline pumping with "We're Alright". Very good!

Then you flip the wax over and behold! The FORGOTTEN offer up a tidy little punk anthem for your listening pleasure called "The Freedom". Listen to Gordy sing his ass off with Craig (guitar) and Ken (bass) singing great back-up choruses. Todd nails the whole thing down with precise drumming. You'll like this one! Send $5 U.S. ($6 world) to: Abusive Records, P.O. Box 253, Clovis, CA 93613. Ask for an extensive punk/oi catalog as well.

A great compilation has been issued on CD by Outsider Records. This fucker is all over the map with good bands. Just to name a few: The RANDUMBS, THE BODIES, THE AUTHORITY, UNTIED BLOOD, THE DUCKY BOYS, THE FORGOTTEN, NO ONES VICTIM, PRESSURE POINT, and the STARVATIONS. Whew! Killer stuff here! Write to Outsider Records, P.O. Box 82708, Long Beach, CA 90809.

BOVVER 96 has a strong CD out right now. This item is called "96 Bottles of Beer" and it's sure to demand your attention. With lovely Diedre's singing and a powerful guitar foundation, this one will spend some time in your cd-player. Complete with songs about allegiance and pride, this band sings of the skinhead's plight. Listen to "Hammer and Brickwall", "Desensitized", "The Devil Went Down To Jersey" and "Trouble". BOVVER 96 play rough and tough oi for the working skin-

heads of America. For BOVVER 96 merchandise, write to: P.O. Box 18014, Philadelphia, PA 19147.

The band DEVOTCHKA from Rocky Point, New York has been playing around New York for about a year and a half to appreciative audiences. You are in luck! Punk Core Records has released a full strength four song EP by DEVOTCHKA and the record kicks ass! You have dualing tough female vocals and guitar with solid male drumming that make this a memorable release. On the first cut "Oi Toy", the band lashes out with a fierce initial strike. The streetpunk momentum continues with "Shit for Dreams". Turn the EP over and DEVOTCHKA play the hardnosed song "Damaged Goods", followed by "Coppers in Force". Every one a winner! Order from: Punk Core Records, P.O. Box 916, Middle Island, N.Y. 11953. Be sure to request the large catalog of hundreds of Oi! and Punk Records, CDs, T-Shirts and videos.

You street punks will remember the excellent SKINT from Dublin, Ireland with releases on 7" format and on L.P. for the Punks, Skins, and Herberts compilation on Helen of Oi records. This talented group of punks and skins have a great CD available called "In The Firing Line". The title cut starts off with enthusiasm, and slams right into "Insecurity" and "Remember the Days". Some of the other standout tracks are "Deconstruction", "We'll Show the Way", "We're Still Here" and "Blinded By the Hatred". This is top flight streetpunk! Don't miss out! Listen to SKINT! Write to the band at: 55 Meadowbrook Park, Baldoyle, Dublin 13, Ireland.

Another excellent Irish band featured on Helen of Oi is RUNNIN' RIOT, and they are back with a very good LP! This one is called "Reclaim the Street" and there are many strong cuts including "Drunk and Disorderly", "Keep the Faith", "A Way of Life", and "Time To Fight". There is also a great cover of THE OPPRESSED song, "Work Together", and an energetic "Live" finish to the record. Contact RUNNIN' RIOT at: 9 Sunderland Rd., Creagagh, Belfast, N. Ireland.

The Oi! Hammer label has several interesting selections for you this month. The German label starts off with a mini-cd compilation of six German skinhead bands doing football songs. DOLLY D. initiates the massive head-trauma with "We Are The Champions", then we segue right into the ROIALS doing "-98 in Frankreich". Good stuff! Next up you have DOUBLE TORTURE playing "Mundial Neuman" followed quite closely by TRINKER KOHORTE with their song "Pokal '98". The next band absolutely kicks ass! - TEST A has driving guitars and the gruff vocals that are much loved in skinhead circles. TEST A does the great song "Berti's Mannen". This is first rate oi! The final track on the compilation is "WM '98" by SPRINGTOIFEL and they exit in style! A very good compilation for you oi/football skinheads. The second treat on Oi! Hammer Records for you street rockers is a full cd of songs by those German oi veterans POBEL AND GESOCKS. You may remember some of these boot boys from BECK'S PISTOLS. This new LP is called "5 Millionen" and the fifteen songs demonstrate some of POBEL AND GESOCKS prodigious oi! skills. The album is populated by many fast-paced street rock songs, with the inimitable singing style of POBEL AND GESOCKS. Again the band has demonstrated that they are the real shit!

Item number three from Oi! Hammer is a fine 7" EP by the aforementioned TEST A. This fucker is entitled "Sound Der Strabe" and all four songs are great oi. After the title cut TEST A go right into "Jugen Von Heute", turn the record over and you have "Blut and Spiele" leading into "Jung's Mit Der Glatze". This music has vocals with conviction and solid guitar, drums and bass work through-out. Highly Recommended!

Next up in the collection of new releases on Oi! Hammer label is "Dirty Dancing" by DIE PUNKROIBER. Don't be put off by the quiet acoustic introduction on side "A", soon the band will be rocking on "Der Alki". The fun persists on "Handtaschenroiber" and then we proceed to side "B". On the first number on this side, "Naussauer", DIE PUNKROIBER hits their stride with melodic street punk . To finish things off the band plays "The Days of '81" , concluding the EP with a strong closer. There is a very good guitar playing on this one!

Last on Oi! Hammer's Records is a full length LP by the band RED POINT D.C.. The album is called "Wo Tanzt Hier Der Bar?" and it has twelve mid-pace oi numbers for you pub-crawlers to wallow in. The guitar playing is a bit crazed, but the competent drum and bass parts anchor the growl of vocals.

THE CUFFS have followed their strong debut 7" on Headache Records with a full length on Radical Records called "Bottoms Up". This has good songs like "Getting Smashed", "Too Much Confusion", "No More", "Time Has Come", "Hit The Streets", "Bottoms Up" and "Down With 'Em All". Point in fact, the whole CD is quite strong, and THE CUFFS are carving out some street punk territory of their own! The deep "Al Barr Style" singing by Mike is complimented by Cook on bass and vocals, and Jared on drums. Give the CUFFS a listen soon, you're going to like this!

You Streetpunks and Football Fans should get a copy of KICK IN THE BALLS 2 Zine. This has a bunch of good articles on SKINT, THE BRUISERS, THE BLODDY SODS, OXYMORON, MAN'S RUIN and more. This zine has an emphasis on keeping racism out of Football. A good read! Write to: Kick In The Balls, 40 Grafton Court, Canning Circus, Nottingham, NG7 3GH.

This month you've got a double barrel of CONFEDERACY OF SCUM blasting your sorry butt back to the piney woods! THE CONFEDERACY OF SCUM and their European affiliate THE COMMUNITY OF FILTH have teamed up to bring you two 7" records. The first is ANTiSEEN doing two amazing cover tunes. First Clayton and company cover "Mean Woman Blues" by ROY ORBISON and boy do they put some hair on that thing! It rocks like nobody's business! Then ANTiSEEN lurches into "1969", the old STOOGES tune complete with organ and psycho-del-ik guitar riffs. Wow! Fuckin' great! All this back-woods mayhem is brought to you by Our Area Records from Germany. The other current release on Our Area is a split EP with the illustrious RANCID VAT and BORN BAVARIAN. RANCID VAT does an original tune "The Dancin' Outlaw" which is serious hillbilly devil music for you inbred fucks. Then they follow that with a HANK WILLIAMS SR. cover that is done with reverence. The BORN BAVARIAN side is a nasty bit of dementia indeed. These German miscreants have the smooth delivery of machine gun and the venom of a classic O.H.L. record. Protect your daughters from these bad humans at all costs! The slow deep guttural rumblings of this filth will cause much fornication with barnyard animals!

While we are on the subject of Herr Clayton and company- the mighty Baloney Shrapnel Label (a.k.a. Jeff Skipski) has compiled a magnificent collection of articles, interviews, pictures, and assorted bric-a-brac into a book documenting the entire career of the infamous ANTiSEEN. The labor-of-love is entitled "Antiseen: 15 Years, 3 Chords, and One Hell of a Bloody Trail". Jeff has put his heart and soul into this project and it shows in the quality of the editing and layout. This is a limited edition so you must write to Baloney Shrapnel immediately! The address is: P.O. Box 6504, Phoenix, AZ 85005.

God help us! Those sick fucks from Norfolk, VA are back again! The CANDY SNATCHERS have two stunning 7"s for you this month. First you have a split 45 with ADAM WEST where the CANDY SNATCHERS cover "Picture My Face" by Canada's TEENAGE HEAD. Wow! They tear this mother a new asshole! Then you have the CANDY SNATCHERS on a Solamente Records 45 doin' "Bum" and "You Want What". Good shit pardner!

STAB FROM THE PAST DEPARTMENT

You got a punk as fuck compilation out fresh this month. It's called "Killed By Florida" - Florida punk rock 1978-1985. It contains gems like U-BOATS, ROACH MOTEL, BROKEN TALENT, F———, THE EAT, VOODOO IDOLS and MAGGOT SANDWICH. Dirty low down swamp

punk for you crackers and cretins of old. $7.50 ppd. Order from: Sound Idea Distribution, P.O. Box 3204, Brandon, FL 33509-3204.

Until next month...
See you around...
See you in hell!

Eye on the Pentagon

TK Getzgo

What common bond unites nearly all military members, regardless of political, musical, or any other type of affiliation? Simple: tattoos. Yes, tattoos. Who among us doesn't know an old man with a wrinkled, gnarly-looking muted green blob of ink on his forearm that, to him, symbolizes the old bastard's glory days in the Navy or Army during World War Take-Your-Pick? How many of you non military punkies have visited a military installation, or at least driven/walked/ran past one? Didn't you notice the tattoo parlor tucked away in the midst of all the pawn shops, barber shops, and strip clubs right outside the main gate? Chances are, if you are young and in the military, you have tattoos.

Now, most youngsters in today's military have really, really BAD tattoos, but they have them, nonetheless. They have bad tattoos because they go to these pathetic excuses for tattoo parlors that set up shop outside the front gates of military bases around the world. You may know the type of place: the "artists" could easily be extras from the set of that old Seattle-grunge movie, *Singles*, the walls are covered in tacky flash, and the house specialties are the Tasmanian Devil and Calvin (of *Calvin & Hobbes*), probably either getting drunk or pissing on the symbol of one of the US auto manufacturers.

I don't know about you, but I could never walk into one of these dens of stupidity, gaze at the walls with a slack-jawed stare for twenty minutes, and calmly ask for #64-"someplace that my mom won't see it." Could you? If so, you'd fit right in with the average recruit, but I'd **have to advise you** to stay the hell away from that recruiting office, unless you are on a mission to deliver a flaming bag of doggy doody to their doorstep.

The fact is, most kids who join the military can't even be trusted to get a decent tattoo. They all get the same damn things, over and over again, from the same damn talentless tattooists, in the same damn worthless tattoo parlors. These guys and gals just think that they HAVE to have one, now that they are, like, you know, all totally independent from mom and dad, and all. And these kids are being given guns. To, you know, like, defend the country, or something. Ahem. Can't do that without a new "tat" (sic). Or, can you?

If the top brass has their way, the latter will be the case. You see, now the military is taking the concept of defining its soldiers as "government property" to the next level. They are making it a crime to have tattoos. The punishment? At best, forcible laser surgery to remove the offensive skin art. At worst? Dishonorable discharge, forfeiture of salary, and imprisonment. Nice.

Now, I'm a little behind (OK, a lot behind) on getting this column written and submitted, so any of you actual milpunks who may actually be reading this already know all of this stuff, but you boneheads who are still contemplating a life of servitude should be made aware of things of this nature. Also, my policy information for this column is coming from US Air Force sources, but in that official material is several references to these policies "bringing [the Air Force] into line with the other services' policies" on tattoos and body piercings.

According to these official documents, the Air Force has always had a policy making any "person with a tattoo that is obscene; advocates sexual, racial, ethnic, or religious slurs . . . ineligible to enlist." The policy also stood against those with "excessive" amounts of tattoos. Further, only women have ever been allowed to wear earrings, and even then only one "conservative" pair. Men have always been at least "discouraged' from wearing earrings while not in uniform, and banned from doing so in uniform. There was never any official policy on body piercings, nose rings, tongue studs, etc. There is now.

Now, according to Air Force Instruction 36 2903, many tattoos are banned outright. In fact, *most* tattoos are now illegal. These contraband images include: obscene depictions, discriminatory pictures or slogans, and any tattoos that are visible above the collarbone. Got any neck or facial tattoos? You can't "serve your country" anymore! What else is banned? "Excessive" tattoos are, of course, on the list. But now they are defined as-get this!-"more than two tattoos or any one image greater than 3 x 3 inches." More than two? You mean, like, three Looney Tunes characters makes me an outlaw? Uh, oh! The last part of this section, and my personal favorite, prohibits "tattoos that are prejudicial to good order and discipline or tend to bring discredit upon the Air Force." Wouldn't that be any tattoo, or at least any tattoo worth having???

The Air Force did not forget you ultra-trendy body piercers, so don't panic! Air Force "members are prohibited from attaching, affixing, or displaying objects, articles, jewelry, or ornamentation through the ear, nose, tongue, or other body part," according to the new rules. Does this just apply while in uniform? Actually, no. In addition to being in effect while on duty, this regulation applies even "when in civilian attire" and the sole exception "is the wear of one pair of earrings by female members."

OK, you're already in the Air Force, let's say, and you're worried that the guys at the top will call you into an office somewhere to discuss the pot leaf collage tattooed on your ass. What's the worst that can happen to you? Funny you should ask.

Because, according to officials, the threat of gangs infiltrating the military is one of the major factors behind this sordid business, rules have been set up to check members for compliance. Basically, if your tattoos violate the rules, you "are subject to discharge." You can stay in, if you want to, but you have to "have the tattoos voluntarily removed within six months of notification"-sounds *real* voluntary, doesn't it?-or "completely cover the tattoo using current uniform items." I'm not sure why they bothered to put that last bit in there, because the next section of the new rule states that if the tattoo in question meets any of the "offensive" characteristics that I listed earlier, it must be removed within six months, or the member will be discharged. I guess the only type of tattoo that the "cover [with] uniform items" rule applies to is patriotic claptrap, like eagles and flags and the outline Did I mention that the "voluntary" removal is at the military member's expense, not the government's? I guess that isn't too important, since it only finds its way into the fine print of the appendices to the new regulation. The government sure is funny that way.

Although the bulk of this column, as I mentioned earlier, is based on Air Force policy, I do have a little corroborating evidence implicating the Army's involvement. An article from the Seattle *Post-Intelligencer*, now fairly old as it is from late 1997, discusses actions taken at Fort Lewis, an Army post in Washington state. In addition to offering the information that all 19,000 soldiers on the post was forcibly examined for tattoos, the article tells the story of a soldier who got in trouble for the ones he has. Basically, the image is of a dragon and a rose. He got in trouble because three of his buddies got the same design done, and Army policy considers them a gang because of it. Of course, this particular soldier also brags about his cartoon character tattoos, making him a perfect example of the typical soldier I mentioned in my introduction. The biggest problem brought out in this article, as I see it, is the continuance of apathy amongst military members. When asked whether the search for tattoos bothered them, most of the soldiers quizzed compared it to the random piss tests they have to take every year, and referred to it as "no big deal."

What a shame.

I hope everybody who read this was able to take some relevant information out of it. This stuff applies to every single last one of us, not just people in and around the military. The military is just one branch-basically, the police force-of the government (oops! I'm neglecting my audience's needs. Wherever I put "government," read it as "the State" or "the Fascist State," and throw in some extra exclamation points at your own discretion). The government is in charge of everything. From medicines and foods and clothing to machinery and vehicles and the internet (look it up), the government tests all of its creations on the military and applies them to the civilian sector later. This could have far-reaching effects, so if you care about personal freedom, pay attention and take it to heart.

I've taken up enough space and time for this issue, but I have some other interesting things to tell you about, so hopefully I will be back with more soon.

Let's talk about PowerPop. It's sweeping under what used to be the garage scene like an unsuspecting but deadly undertow. And that's fine with me, as long as the bands doing it this time around learn a very important lesson from early '80s powerpop–the songs are TOO long! My evidence to support my claim that powerpop will be the "next big thing®" comes in many forms.

Maybe you missed the TWEEZERS LP on Time Bomb a year ago. I did. I couldn't find the thing *anywhere*. Friends discouraged me from spending too much time tracking it down. Too much pop they said. Well, I finally dug up a copy and was blown away! It is powerpop at its finest. Leave it to the Japanese to take a tried and true American music form, gut it out and take it to another world. Anyway, just a week after I found the TWEEZERS record, Target Earth Records from Japan sent a nice little package to MRR with two 7"s–one by the Tweezers, the other by what I'd call the TWEEZERS' sister band, the RAYDIOS. Both 7"s are stellar. Both 7"s, I've heard, are already out of print; if they're not already out of print, they're gonna be a bitch to find...a bit of information I'm leaving out that may pique your ears–the TWEEZERS feature Fifi of TEENGENERATE; Fink is the name behind the RAYDIOS. Word has it that the RAYDIOS will be doing an LP on Screaming Apple out of Germany. It doesn't look as if either band will be doing much else however. Fink, Fifi and Sammy are back together again in a band called FIRE STARTER. Did your blood pressure just shoot up? Unless you're fucking dead it shoulda shot out of your head.

In related news from Japan, the REGISTRATORS have a new CD (only) coming out on the Mangrove label. According to my sources, the new CD is said to "surprise" fans of their earlier stuff as it's much less lo-fi (more hi-fi?). I have not heard it, so I can't confirm or deny this rumor.

Here in the UsofA, the SF garage contingent is doing their part in meeting the aural attack from the Land of the Rising Sun. The BOBBYTEENS are leading the offensive–after two and a half singles and an album, they're coming back for more with two more singles, one of which will be on Estrus. The LOOSE LIPS (line-up wise, they're basically a Greg Lowery-less INFECTIONS) have got the early-'70s New York punk rock sound (a-la the HEARTBREAKERS) down flat. Those of you expecting the viciousness of any of the above mentioned's past bands will be disappointed. Those of you who appreciate fine, fine rock and roll music will have your heart set on fire.

Proving that this powerpop may have more staying power, Reno, Nevada's CRUSHSTORY's debut EP on 702 Records is helping carry the sound to areas more eastern in the United States. They've got more of an Elvis Costello-type sound, and even pick up the pace on a few songs, which is appreciated–helps keep the wimp factor down, you know? A great record; hopefully we will be hearing more from them soon.

Could the crop of powerpop be a reflection of the recent flux of old punk reissue comps that focus on more neo-mod/pop stuff from the late '70s and early '80s? Which came first, the chicken or the egg? The **Teenage Treats** comps came out of nowhere and floored a lot of jaded ears. They were like a whisper of fresh air to a stale area of music. Most of the reissue comps aren't even worth melting down to use as cereal bowls. Close on the heels of the Teenage Treats LPs (of which there are 3 I've seen (#2-4)–Somebody give me proof that a Volume One exists!!!), have come a new series called **Powerpearls**. The three records in this series are what even I would call wimpy, like all the soft B-sides of the vicious records comped over the past few years. There are some great songs on 'em, but just not enough to grab me by the throat and get me dancing around the room like this kind of music should. Like the JOLT LP. Now there's a record that needs to be reissued...I'm sure the folks over at Detour Records in England are standing on their chairs right about now. "Powerpop a new thing? We've been putting this stuff out for years!" And while you're digging up some good, new powerpop stuff, don't miss the RECEIVERS "Drop Out" 7" on Cheetah's Records.

Is **Bloodstains Across the World** *ever* going to come out? Probably so...but until then, look for the very available **Killed By Florida,** all old Florida slop punk. Also due out soon: **Bloodstains Across Belgium #3**, **Bloodstains Across Northern Ireland #2**, **Bloodstains Across the UK #3**, **Killed By Death #19** and a new series (we'll see how far it gets...) of 7"s called **Can't Stand The Midwest**. According to the brain behind this new mess, they're gonna be only 7"s, with two bands on each; the songs will tie together somehow and they're supposed to be limited to 317 copies each. Does the world really need this?

Like all rolling stones, the stone that is the world of old punk reissues is gathering no moss. The new trend–a new flux of punk histories and discographies. Frank Manley put out *Smash the State*, a discography of Canadian punk back in 1992. *Punk In Ulster* has just been released. It's in more of a zine form, but documents the punk scene in Northern Ireland in the late '70s and early '80s incredibly well. See the zine review section this issue for more information on that. *Maximum RocknRoll* is putting out a guide to the mess of Killed By Death, Bloodstains and like compilations called **compHELLation**. It lists the comps with the track listings, then has a list of all the bands appearing on said comps with the songs they do, what comps they've appeared on, when the songs were originally released and where the fucking bands were from. Look for it now! Collector king pin Mike Bastarache and Canadian punk guru Frank Manley have a similar, but more thorough project in the works. Also, Paul Routenberg has a website (http://panic.powersurfr.com/paul/punk.html) aptly titled **Killed By Hype** which is a guide to the punk reissue comps.

My agents in the field recently reported an unprecedented 10 volume(!!!) history/discography of worldwide punk/new wave/indie bands and records from 1976-1979. Each volume will be around 400-500 pages. The first three document singles, the fourth is dedicated solely to albums. 5 volumes are slated to be an "encyclopedia" of punk, mod/powerpop, new wave/indie, etc. And finally, one volume is a punk/new wave picture sleeve reference. The manuscripts for most of these are reported to nearly completed, with 1999 being the anticipated release date. Stay tuned (or write me) for more information.

In the "It's About Time" Department, a NEW YORK DOLLS book has finally hit the shelves. Oddly, many bookstores don't even know of its existence-it's not listed in the Books In Print database. But if you do stumble across it, grab it! Nina Antonia (who also wrote the Johnny Thunders biography, *In Cold Blood*) does a pretty good

job, running through the early beginnings of the band, hitting the details during the DOLLS' heyday and comes crashing down along with the DOLLS at the end. What a depressing fucking book! Antonia does a good job of getting across both the how and why the DOLLS were (and are) so influential, so great, but is less effective in getting across the personalities of the Dolls outside their life on stage. I'm looking at *Please Kill Me* (by Legs McNeil and) as reference for this complaint.

My only other complaint with the book is that there aren't enough photos. The middle has a few pages of good, rare pictures, but more photos interspersed throughout the book woulda been cool. You know how us dum-dum head rock and rollers just like to drool over the pictures...anyway, the books is called ***Too Much Too Soon***; Omnibus Press put it out (interestingly, the same people who put out *The International Discography of the New Wave*–a book you should own) and if you still haven't heard the NEW YORK DOLLS, you need to put down this magazine and go find either of their two Lps and listen to them until you're singing, "Aaaannnnddd now you're waaalllkinngggg just like you're ten feet ttaaaaaallllll..." in your sleep.

In other printed matters, the new issue of Greece's God of Garage/Punk fanzines, *Thing* has hit the streets. Thankfully for us non-Greek speaking rockers, this issue is in English! I struggled through the last issue, mostly looking at pictures, wishing I could make sense of the text (insert joke here). This issue has a big interview with the DEVIL DOGS (who grace the cover), and TONS more. Check out the zine reviews of this issue for more information, as well as how to get your hands on one.

By now I'm sure you've cooled your heels from the first five **Teenage Shutdown** comps put out by Crypt back in July. Well hold onto your pants, because mad Mr. Warren is gearing up to unleash five more of the monsters on the world. They should be out and in stores by the time your eyes hit this page. Go get 'em!

From the Norton camp comes more SONICS/WAILERS reissue madness. All the LP action from both bands is getting another go-round from the gang at Norton. Get 'em while they're hot!!! And never ones to stick just to the big name rock and rollers, Norton recently released another batch of great old rock 'n roll 45s. A lot of the songs have been administered to you via compilation Lps so you could get your rock and roll fix. Norton knows the hearts of true rock and rollers though, and released these proper. There's not much better in life than a great 45 single. Two songs, one big hole, flying at 45 rpms. Among those released this month: RONNIE COOK & THE GAYLADS (lurching through "Goo Goo Muck" and "The Scotch"), the sleazy SAXONS ("Camel Rock" parts one and two), rockin' OTIS RILEY, MAD MIKE & THE MANIACS (stomping out "The Hunch" and "Quarter to Four") and the EVILs duking it out with the MONTELLS. All are necessary additions for the jukebox you wish you had. And while you're at it, throw in the new ? AND THE MYSTERIANS single, "Sally Go Round the Roses". This man, this band is tireless and still rock more than a lot of bands half their age! Get with it! If you haven't see them, do so at the next available opportunity!

How the PHANTOM SURFERS manage to pull some of the rabbits out of that hat of theirs is a wonder to me. Hat trick #76: they got Davie Allen (of the ARROWS fame) to play on their latest LP on Lookout!, a follow up to the near-stellar 1960's film, *Skater Dater*. The PHANTOM SURFERS's LP is called, appropriately, *Skater Hater*. It's not as off the end goofy as their last LP, more high charged, and the guitars are even a little fuzzed out. As good as the music is, the world wants to know more about that killer iron cross guitar Mel has been seen playing.

Hopefully you have carefully studied the last issue of *Ugly Things*. And knowing that you did, I'm sure your little palms are gonna get greasy when I whisper word that Retroactive Records has just release two double Lps of CREATIONS stuff. Being a bit green, I'd never even fucking heard of the CREATION before picking up *Ugly Things*. After hearing these four records, I'd say they were worth every bit of ink Mike Stax has spilt on them (which is a lot!).

With a sleeve and record label (yellows and orange Capitol swirl) that have a definite BEACH BOYS look, the MYSTIC EYES took me by surprise with a more than competent (but just not rockin' enough) cover of the '60s (near) standard, "Little Girl". The flip side features a more moody version of the DOVERS' "She's Gone." A good single from the gang at Get Hip. Also in the mailbag from Get Hip this month, FORTUNE & MALTESE AND THE FABULOUS PALLBEARERS attack the world with two new originals. "Time Has Gone" is more tempered than their usual outta-control manic sound. But even the most vicious of '60s rockers have to show a more sensitive side once in a while, right? "Leave No Stone Unturn" is a bit more upbeat, but still sounds like a lot of the '60s garage bands who started getting older, more serious and more under control. Great songs, just not the usual mayhem I've come to associate with this bunch. The NEATBEATS' "Far and Near" LP on Get Hip has got all the charm and style of the KAISERS, but with a fun Japanese spin on the hot '60s beat sound. They're not nearly as manic as their UK contemporaries, but let me say loud, I LOVE THIS RECORD! I'M DANCING AROUND MY ROUND RIGHT NOW AND I CAN'T STOP!!! "Hey, watcha gonna saaaaayyyy..."

The SEWERGROOVES got a new single on Detour. It's got that thick Swedish Rock sound (that's a capital R, thank you), but falls a bit short. And while I'm on the subject of northern European Rock, is it just me, or do the HELLACOPTERS sound as metal as they do anything else? Gimme a good TURBONEGRO tune over the HELLACOPTERS anyday...and Sympathy is gonna deliver the goods, releasing the "Apocalypse Dudes" LP (their second LP which came out a while ago in Europe and has since gone out of print and, I hear, is also being reissued by Bitzcore in Europe) in early 1999. Lock up your little brothers!

If you've been curious about an LP that's popped up in your record store called "The East Village Other," I say avoid this hunka wax at all costs! That is, unless you're into abstract (annoying) art noise from the late '60s. This is a one-sided LP, with notables such as ALLAN GINSBURG, VELVET UNDERGROUND, etc...No rockin' going on here. I'll take the engraved B-side over the noise on the A-side any day. Am I missing the point? Or are they? Here's a real fucking simple equation I like to keep handy: Noise≠music. But then again, one person's noise is another's music, no?

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Jacqueline and I would like to welcome aboard Arwen Curry and Sean Sullivan, two brave souls who've stepped up to take on the responsibilities of MRR coordinator. You may recognize Arwen's name from the record review section. She also spent time in Santa Cruz as a music critic, where she became known to not hold back here sharp tongue. We like that around here. Sean has been among the MRR zine reviewer army for about a year; he also does a lot of work with Bound Together Books, an anarchist bookstore here in San Francisco. Along with Jacqueline, Sean and Arwen are gonna keep things at a constant boil.

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That's it this time around. Since I won't be living at MRR HQ anymore, since I'm not even living in the Bay Area anymore, it's a lot harder for me to stay on top of the finest in rock and roll music. If you've got the goods on some new stuff coming out, send the information (or the goods even) my way.

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If life is a learning lesson, then why does humanity continue to bypass its own

education? Why do we continue to choose the most difficult route possible in our evolution? Why do we turn our lives into a struggle? Why do we hammer existence into a wall to pound our heads, hands, and hearts against? Perhaps there is a bit of an answer to this question in each of us. For myself, when it comes to the crime of building walls, I must plead, "guilty as charged."

Throughout my life I have fought battles for various causes, battles waged more out of sheer desperation than through planning or strategy. In 1993, however, I chose to take up a cause which seemed more realistic, which seemed more plausible. I decided to create *SIREN*, a band designed to implant a pro-community, anti-corporate message into its audience; a band designed to help others challenge heirarchical concepts such as the stage. Unfortunately, I soon became obsessed with this band, as did my best friend and guitarist, Adam Glidewell. Together we pledged that nothing would stop us from spreading our message. Soon we learned to see each obstruction in our way as a minor part of a larger barrier. Instead of examining this obstacle, we declared war on it.

In the summer of 1995, the wall came crashing down. At that time, heroin was seeping into Sonoma county, infecting people left and right of the political spectrum. One of the people who fell under its influence was our drummer Kevin. When his girlfriend left him, he turned to the drug for emotional support. By the time any of us knew what was happening, he was a complete addict. There was little we could do; he very quickly drifted out of our world: we lost him.

Losing Kevin was like having someone tear an organ out of my body. Not only was he a close friend, a colleague in the struggle to change society, but his ideas and personality were a vital part of the project Adam and I had dedicated ourselves to. With his passing, so went our band; but we didn't want to see things this way. We didn't want to see death as an instructor, as a learning experience. Instead, we chose to believe that if we could briefly step away from the situation, we could return to face the struggle another day. We could come back to the same tactic, the same battle plan, the same war. With this in mind, we packed up our troubles and caught a plane to London.

For the next few months we lived in various parts of Europe, hitch-hiking, catching trains, and walking from place to place. We had little money so we survived on a constant diet of French bread, canned peas, and tomato sauce. Sometimes we were lucky enough to have a connection in the scene that would house us, other times we slept on the streets of cities such as Budapest and Venice. As we journeyed from highway to country road, across railroad tracks, and into militarized zones, we inevitably picked up countless stories to tell: stories about Hungarian football hooligans, stories about the still visible stains of the First World War, stories about straight edge kids playing leap frog in Belgium, and stories about syncronicity.

Anyone who knows me more than simply by name, knows that I am fairly superstitious. It's not that I place any importance on black cats crossing my path. I simply see reality as a chain of connections that often work together in uncanny ways, such as they did for us during our travels. Everywhere we went that summer, the fates (Clotho, Lachesis, and Atropos) seemed to be following us. For one thing, we kept running into the same people in different countries and in odd places. In Budapest, Adam even bumped into the same woman he had been sitting next to on the plane to London.

Although we had no real destination, I hoped to somehow hook up with Mira Paty of Day After records in the Czech Republic. We were pen pals once upon a time, but unfortunately I no longer knew how to reach him. Luckily the fates came through in our favor. Walking down a street in Prague, we found a young Czech sporting a *SIREN* sticker on his backpack, quite strange considering that we had not put out an album yet. We approached him, struck up a conversation, and found out that he was a really good friend of Mira, whom we were able to contact as a result.

Mira proved to be yet another example of something we encountered a great deal of in Europe—individuals committed to making the scene a community, rather than simply a capitalist marketplace. To these people I am forever grateful: thank you, James, Richard, Kai, Patrick, Sylvia, Guillaume, Charlotte, Martin, and everybody else who helped us out. In Mira's case, he was trying to run a DIY label in an economically depressed country. In many ways his struggle resembled our own; so we weren't too surprised when he offered to put out our record. After all, it seemed only logical that we should be working together. Sadly, we could not bring ourselves to tell him just how badly we were doing. We could not tell him or anyone about what happened to Kevin. We were in a state of denial. In the end, Mira's offer only enticed us to continue treating *SIREN* as the single best carrier for the message we wished to deliver.

When we came back to the US, things were even worse than we had left them. Adam lived in severe financial debt, and I faced homelessness. Still, we managed to reform the band. This time, Adam was quite fussy about picking the right drummer. This didn't necessarily mean the best personality, either. Adam wanted someone "talented." As a result, we found a skilled drummer who couldn't care less about the world. His only convictions seemed to center around his right to smoke as much pot as humanly possible and listen to the worst music known to humanity: *Rush, 311, Dream Theatre,* etc...He hated punk, or nearly any music with a structure to it. For all I know, he hated the music we played. His real love was his other band, a modern *Van Halen* sort of affair, complete with a synthesizer. *SIREN* played second fiddle to this group, but since they couldn't get shows, we usually didn't have to worry about conflicting schedules.

Besides having a human crapshoot as a drummer, we owned a van which was equally problematic. Our prayers to the god of good transportation fell on deaf ears and our 1979 Dodge proved to be just as feisty as any Ford or Chevy. In short, mechanical breakdowns became a familiar routine. Since none of us were Mr. Goodwrench, this meant that car mechanics leached us of every penny we could scrounge. It's a miracle that we ever toured at all, but somehow we pulled it off. We plowed ahead, taking our self made shirts and assorted other DIY propaganda around the country. During the first tour the van broke down repeatedly, but at least we were able to meet up with others who were as dedicated to the communal spirit as many of the people we met in Europe. By the time we made it back to California, our van, "Old Blue," was literally falling apart. Our engine was over heating, and we had to drive at 45 mph between Bakersfield and Santa Rosa (a distance of around 300 miles).

We should have realized that enough was enough by this point. We should have ditched the band, pushed the van off a cliff (so that it could burn in hell with all vans, the most accursed form of vehicles), allowed the drummer to pursue his pot addiction, and turned to another tactic. Unfortunately, once again, we ignored all the warnings (like the people of Israel in the Old Testament) and headed towards disaster. In early 1997, our album finally came out on Day After Records. Since Mira had fairly poor distribution stateside (a common trait amongst foreign labels, highlighting the corrupt and lopsided US dominance of the punk marketplace), it was our responsibility to move the records domestically, which meant touring.

SIREN's second tour around the country would be our last. Although Old Blue would break down, as it did before, it wasn't the reason for our downfall. That honor fell to our drummer, who had grown to resemble a pot smoking dragon, a creature always reaking of cannabis, sharing its noisome odor with others. In Baltimore, Old Blue was broken into and the thieves stole our drummer's bong. This depressed him severely. In Richmond, Virginia, he decided that he wanted to go home and be with his girlfriend. Short of physically maiming him, we could not stop him. He boarded a Greyhound bus and took off, leaving us on the other side of the country with twenty three shows to play. When we

made it home, Adam suffered a mental collapse (they call these "nervous breakdowns"), and that was that: SIREN was through. I tried to continue the band, even re-releasing our record on Cool Guy records out of Los Angeles, a DIY label run by a fantastic human being named Danny. But there simply was no way to continue the band without Adam, without my chief collaborator.

It has been a year now since the band died. It took me quite some time to deal with the loss. Now I am able to reflect upon it more objectively. To me, the only battles we really lose are those we fail to learn from. SIREN was a battle, and though perhaps it didn't teach me much about human nature that I didn't already know, it helped to clarify my direction in regards to obstacles; it taught me the folly of obstinence. I believe the Principles that I began the band with were well founded, but they needed to be better reconciled with the media I chose to use: the musical group. They needed to be sharpened and added to, before I could apply them towards the idea that has embraced me since I can remember: helping to create a world beyond materialism. Next time, I will talk more about these principles.

In the meantime, and on a lighter note, I have always wanted to have a top ten list in this magazine, but considering that there are only about two punk records that I listen to on a regular basis (one from Code of Honor, and the other from Ruin), my list would be limited in this regard. Instead my top ten list will concern other topics. This month's topic—Top ten clues that people give when they can't be trusted: 1. They use expressions like "trust me" and "honestly" a great deal. 2. They shake hands in a limp, dead manner. 3. They shake hands in a bonecrushing, threatening manner. 4. They don't like cats. 5. They hug without using their shoulders. 6.They avoid large bodies of water. 7. They don't make eye contact when they talk to you. 8. They start repeating the things you've said, without giving you credit. 9. They always give explicit details about who has been saying what about you.10. They make a great deal of promises.

Anyway, until next time. You can contact me at PO Box 4842, Santa Rosa, Ca. 95402-4842. My E-mail is Brizero13@Aol.com

CHECKIN' IT TWICE.

'Tis the Christmas season as you read this. Once upon a time, Christmas had something to do with recognizing the birth of this little brat that the ignorant masses (for whatever reasons) came to see as the son of 'God'. We got bored with that bit some time ago and for many people, myself included, Christmas came to be known as a time when you get together with friends and family to eat massive quantities of delicious, home-cooked food and get raging drunk. (Of course, for many others, it just means digging in trash cans for food and finding a dry patch of cement to sleep on just like every other day of the year, the only difference being that it's a lot colder during Christmas—but that's something we privileged folk tend to forget about in the midst of decking our halls.) But Christmas has taken on a whole new meaning in our society. Christmas has become a season where we are silently forced to trade our hard-earned cash for vast amounts of increasingly useless stuff. I use the phrase "silently forced" because it has gotten to the point where you're supposed to feel bad if you don't get a present for a loved one. (To make a point of it…have you ever gotten a card from your grandparents or a distant aunt/uncle that reads, "Sorry, we didn't know what to get you so take this $10 and get what you want." You can read the "we're-indifferent-towards-you-but-it's-Christmas-so-we-have-to-do-something" undertone in bold letters.)

Christmas generates a TON of money for the business world (and, if you keep reading, I'll promise to tell you something that you DIDN'T know). But no business thrives more off of our "I-love-you-and-I-can-buy-you-stuff-to-prove-it" version of Christmas than the toy industry. Oh yeah, I can remember a time, not so long ago, when toys were the only thing that Christmas had to offer. Of course, at such an innocent age (alright, alright, so Eric and I had started the cornfield behind my house on fire but, other than that, I was pretty much innocent), I would've never suspected that my affection for toys had been created by a bunch of marketing analysts whose job it was to get me to waste my parents' money. I had simply seen the commercials during The Transformers and G.I.Joe (TV shows that are based on toys, I might add), and thought they looked awesome. Christmas Day would come (finally!) and I would open up all the toy-filled boxes with my name on them. In the following weeks, I would break a good portion of my new toys and get bored with most of the rest. However, it's not like the toy stores had run out of stock or anything. No…quite the contrary. There was already a whole new line of toys that I wanted because…well, they were toys and I couldn't get enough of them. And thus the cycle continued until my love of (kid's) toys dwindled and was replaced by other toys like skateboards and records. But make no mistake, I had fulfilled my duties for the toy companies.

CANDY-COATED KILLERS.

In every industry, there are at least a handful of big players that give the semblance of economic "competition." But in the toy industry, there is just two: Mattel and Hasbro. Sure, there are a couple of smaller companies like Lego and Ty (makers of the sickeningly absurd Beanie Babies), but they are so far removed from the playing field that Mattel and Hasbro have created that they might as well not even be on it. So, having said that, here's the low-down on our two Wall Street faves.

Mattel was formed in California, back in 1945. They were a quiet, but growing, business until 1959, when they unleashed the dreaded "Barbie doll" upon an unsuspecting world. The doll (as we all know) became an instant hit and they expanded exponentially ever since. As they grew, they (not unlike every other large corporation in the world) began to steadily buy up their competition. Just in the 1990's alone, they have acquired International Games (makers of Skip-Bo and UNO), Fisher-Price (early-age toy manufacturer), Tyco Toys (the pricks that gave us Tickle-Me-Elmo and all the other Sesame Street toys) and the Pleasant Co. (which makes ridiculously expensive dolls that come with their own books and clothing sets). They also have their own staple brands that help rake in a constant profit (like Hot Wheels) and they have contracts to manufacture lots of toys for Disney and Nickelodeon. All of this adds up to sales in the billions of dollars every year.

Hasbro actually began as a fabric remnant distributor in 1923. Soon after its start, they began to manufacture pencil boxes and, eventually, pencils themselves. They started making toys at some point in the 1940's. In the 70's, the company split in two. Hasbro would continue to assemble and advertise toys, while the pencil-manufacturing bit would take on the name Empire Pencil Corporation (which I'm sure you all recognize). Finally able to concentrate on just toys, Hasbro further pushed the hits it already had (Mr. Potato Head and G.I. Joe) and began creating new ones (My Little Pony and Transformers). No doubt taking cues from Mattel, they began buying up other industry players. They acquired many companies throughout the years (Milton Bradley, Parker Brothers, Playskool, Kenner, Tonka, Atari, etc.) and have now combined them all into two divisions, a Toy Group and a Games Group. As a whole, the Hasbro portfolio now contains such toys as Play-Doh, Lincoln Logs, G.I. Joe, Easy Bake Oven, Batman action figures, Talking Barney, Tonka trucks, and Mr. Potato Head, and games like Battleship, Connect Four, Jenga, Yahtzee, Twister, Trivial Pursuit, Risk, Ouija boards, and Monopoly [oh, dear lord, the irony]). Furthermore, just this past month, they have

gotten the go-ahead from the FTC to take over Galoob Toys (who makes Star Wars figures, Spice Girls clothing, and Pound Puppies), who were the #3 toy company up until now. They also have a number of massive licensing deals with TV and movie companies to create toys based on their shows (Lucas Films, Cartoon Network, etc.) in which they, just like Mattel, make billions of dollars a year.

MORE THAN MEETS THE EYE.

Receiving a toy is fun. Heck, even buying some little brat a toy can be fun. However, it seems safe to say that constructing a toy is not much fun. As the global market has opened up, Mattel and Hasbro have moved most of their production to countries with cheap labor and lax environmental/labor laws. Both companies belong to the TMA (Toy Manufacturers Association), which lobbied hard for the passage of both NAFTA and GATT, so the following story shouldn't contain any surprises for you.

When Mattel took them over in 1993, it told the workers of a Medina, NY, Fisher-Price plant that they were "pleased to welcome the people of Fisher-Price to the Mattel family." To prove their sincerity, they closed the plant 2 years later because of (what the Dept. of Labor called) "increased company imports from Mexico." How touching. But hey, you know, Mexico ain't such a bad place. I'm sure they treat the workers fine down there.

Actually, it turns out that they don't (woah, really?). "They treated us worse than criminals," said Delfina Rodriguez, who was given the option of quitting or going to jail (after being detained and questioned against her will) for bringing a workers' rights pamphlet to her job at Mabamex, a Mattel factory in Tijuana. Actually, her story isn't quite as bad as it seems. Please, allow Mattel to explain: Delfina was fired for "distributing political material" which is in direct "violation of Mexican law." Oh my God, Delfina! What were you thinking?!? What Delfina was actually thinking is that you don't have to be a slave to work for Mattel or Hasbro, which is simply not the case. Sadly enough, she has it good when compared to her Asian counterparts.

Back in early 1997, The Humanist published an article on the condition of the toy industry workers in Bankok, who were asking "to be treated like human beings." The employees (mostly women) were suffering from constant neck, shoulder and back pain, respiratory infections, asthma, hair loss, memory loss, episodes of vomiting, irregular periods, and (whadda ya know) extreme fatigue. The article went into great detail to explain the abuses these women suffer through and why they can't seem to do anything about it. However, Mattel didn't think the article accurately told the story, prompting this response: "What possible incentive do we and other 'responsible' multinational companies have to work toward change if we are unjustly and irresponsibly vilified by reporters who are unwilling and unable to meet the same standards of fairness and humanism to which they hold us?" (In case you didn't figure it out, the emphasis on the word 'responsible' was mine and not Mattel's.) With all the cocky, sarcastic things I could say about the previous statement, I will instead use the rebuttal by the story's reporter (Anton Foek), which seems to accurately call the limit of Mattel's compassion into question. "What is your 1st priority: market expansion and quarterly profits or the eradication of slave-like conditions in sweatshops? When a direct contradiction between these two aims confronts you, what overriding ethical ideal motivates your choice?" I bet the answer is money! They have a lot of it. The Nation once estimated that it would take an Indonesian Mattel worker 28 years to earn what their CEO (now Jill Barad) makes in a single day! Holy shit! How much more exploited could they be?! Anyhow, it isn't just Mattel doing this. Last year, Hasbro closed an El Paso plant and moved the production to Mexico. They are also in the process of buying Galoob (I mentioned that earlier), which makes 90% of its toys in China. They, too, know how to enjoy the fruits of the global marketplace.

But, speaking of the global marketplace, didn't we hear that Asia is having a huge economic crisis. Isn't that hurting business for the toy giants? Nope. Business Week explains that Mattel is weathering the Asian crisis well. You see, only 5% of their sales come from Asia, but 20% of their goods are made in countries that have seen huge drops in currency rates. This, coupled with the fact that there has been a worldwide drop in demand for plastic resins (and I think we all know that they use their share of plastic), means savings across the board. But just because they are saving money, don't expect it to go the direction of workers any time soon. Nor will consumers get any relief from these cost benefits because, as one analyst explains: "If you're a company with strong brand equity, you can capture premium pricing." However, on the bright side (what, you didn't think there was a bright side?), he estimates that stock value should jump in the next year.

TERRANCE TRENT BARBIE.

In my column on Wal-Mart, I mentioned that they sell a Barbie doll every three seconds. But that's just Wal-Mart. Altogether, there is a Barbie doll sold somewhere in the world every single second. Think about that. Mattel has sold about 11 Barbie dolls since you began reading this paragraph. It should then seem pointless to mention that Barbie is Mattel's biggest money-maker. Actually, Barbie is the reason that Mattel is the giant that it is today. She makes up more than one third of it's sales.

Of course, that hasn't always been the case. It is estimated that girls between the ages of 3 and 11 owned one Barbie a piece in the early 1980's. Obviously, that was not acceptable. So, Mattel went on a push to develop new schemes for Barbie sales and, thank god, every girl between the ages of 3 and 11 now owns an average of 10 Barbies! (Boy, that's an uplifting statistic.) How'd they do it? Simple, they just had to create a trillion different versions of her. Let's see, I've heard of Paleontology Barbie, Inuk Barbie, Water Lily Barbie (meaning she closely resembles Monet's famous painting), 7 Year Itch-era Marilyn Monroe Barbie, and Astronaut Barbie. Mattel is also pushing heavy in the cross-marketing field, which explains why we now see Scully & Moulder Barbie (and Ken), WNBA Barbie, and Biker Barbie (in cahoots with Harley Davidson). Actually, one of the funniest ones I've seen yet is University Barbie. Nineteen different universities agreed to let Mattel use their colors and logos on University Barbie, who comes with "a team sweater and skirt fashion complete with pom-poms, ankle socks, and sneakers, just like a real college cheerleader!" Not excited yet? That's because you didn't know that University Barbie will represent "the fantasy of little girls everywhere who dream of going to college and experiencing the excitement of college sports." (One has to believe that there are some little girls that dream of going to college for reasons other than the excitement of college sports. 'The acquisition of knowledge' would be an excellent one.) Needless to say, Barbie is always changing. To sum it up, a professor of culture at New York University says, "Barbie will change in any way that the customers will pay to see her change." (Having heard that, may I submit Prostitute Barbie for Mattel's approval?) Anyhow, some of you girls reading this might be wondering, "If Barbie can be anything, how come she can't be me?" Well, (you better sit down for this one) now she can! That's right, simply go to the official Barbie web site and you can custom-make a Barbie to look just like you (unless, of course, you weigh more than 100 lbs and don't have huge tits). All you have to do is pick out what color skin, eyes, and hair you want (much like real-life girls do), style that hair, choose a fashion statement for her, type in what kind of personality you want her to have, send Mattel $39.95, and wait patiently by the mailbox for the next week. Soon, you can play with a miniature version of yourself (?). (Note: I visited the Barbie web site to create Natasha, the female-doll version of me. While there, I, being the ignorant male that I am, learned a few things about girls that I never knew before. First of all, girls only come in four different skin colors; light, almond, tan, and brown. They also only have three different eye colors

and four different colors of hair. Furthermore, no girl has hair shorter than shoulder length. I found all of this quite amazing.) With all we know about Barbie, I thought I should include this quote from Mattel's CEO, Jill Barad, a down-to-earth feminist if there ever was one. "Choose your environment carefully. If the culture isn't supportive of women, leave." (Sorry, Jill, but we're stuck here.)

Actually, toy companies are great at pushing gender roles on children as early as they can. Girls get Barbie and Easy Bake Ovens while us boys get G.I. Joe and Hot Wheels. So to speak, girls are to concentrate on beauty and cooking, and boys are to concentrate on violence and cars. And, boy, do they ever. Running right over Barbie, Hot Wheels cars are purchased at a rate of two every second! I read a very interesting article about Larry Wood, who designs Hot Wheels for Mattel. Larry, who used to design real cars, said that the job was no fun after Ralph Nader published 'Unsafe at Any Speed' (a book that rips on the lack of safety features on the Chevy Corvair). So, he began to design miniature toy versions, and they soon became a hit with both kids and collectors. Larry says that "most collectors are car nuts who can't afford the real thing." However, Larry, with his cush job at Mattel, can afford the real thing. He's got a '32 Nash (with a V-10 Dodge engine) and 2 '34 Fords.

There are plenty of other 'toy stories' (I'm sorry) that I could get into, but this column is looking to be rather long already. I do have to mention a few of my favorites though.

First off, I got to read an article about Bouncin' Tigger, the Winnie the Pooh character that's predicted to be Mattel's hit toy of this Christmas season. Of course, I'm wondering if this will be the next craze, like Beanie Babies, Tickle-Me-Elmo, and Cabbage Patch Dolls before it. But Mattel puts my fears to rest, by claiming that, with Bouncin' Tigger, they will NOT be "manufacturing a phenomenon by intentionally limiting supply" (although the language used in that sentence seems to state that sometimes that's EXACTLY what they do). Another good one is Hot Wheels Sojourner Mars Rover Action Pack Set (say that 10 times fast). This is just a Hot Wheels version of the machines we sent to 'research' Mars, but wait a minute! Nature magazine reminds me that I can get a gold-plated version, which is mounted on a silver baseplate that's supposed to resemble Mars' surface, for a mere $49.99! They called it "a must for every mantelpiece," which leads me to suspect that Nature magazine doesn't exactly know what's best for nature (like mining gold to plate Hot Wheels, for instance).

Of course, there is always a winner and in the category of "Most Outrageous Idea for a Toy," the winner is Hasbro, who is getting a license to manufacture toys with the likeness of the Late Princess Di. The plans are to create jigsaw puzzles, board games, and a Princess Di doll. The quote here is priceless. Hasbro is "eager not to appear to be capitalizing on the death of the Princess." Catch that one?

COVERING THEIR ASSETS.

Now, I apologize in advance, but I must go back to the subject of Barbie. Like I said, Barbie is Mattel's top money-maker. She creates about $1.9 billion in sales every year. Her image is very important to them. So important, that they have begun the legal equivalent of a bounty hunt for those who dare to tarnish the well-crafted image of Barbie.

For beginners, they sued MCA Records for releasing the song "Barbie Girl," by Danish-losers, Aqua. Somehow, I have been blessed with never having heard the song, and Mattel would like to keep it that way. They claimed in the trademark infringement lawsuit that the songs contains lyrics that "associate sexual and other unsavory themes with Mattel's Barbie products." (That word "unsavory" really makes me laugh. The last time I saw it was in one of Tim Yo's columns.) However, the judge disagreed and said that Aqua's song was a parody and therefore covered by the 1st Amendment. He also stated that Mattel's "distaste" for the lyrics was not enough to grant an injunction.

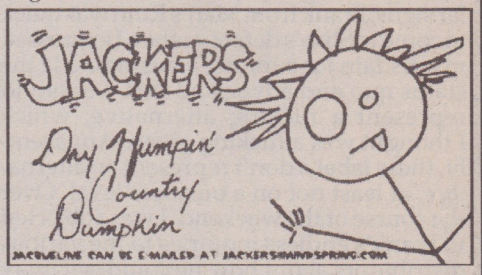
They didn't stop there though. Soon, they began scouring the web to find "unsavory" references to their plastic beauty. They found plenty. As soon as they were located, they would be sent a letter from Mattel's lawyers that threatened legal action unless the reference was removed. In fact, they even took on punk rock with this battle (and won, kind of). Here's the story. Kate Cooties (creator of Cooties zine—which is awesome, by the way) has an online version of her zine. She had a page that was titled "101 ways to play with Barbie." Some of the suggestions include dressing her in G.I. Joe fatigues and making her a butch dyke, making a Barbie gallows in your room (picture included), and using her head as a pencil top. Mattel did not find the page amusing, and Kate's host soon got a letter ordering him to remove the page immediately, claiming that "there can be no dispute that the page unlawfully dilutes the Barbie trademark." Kate said, "Seeing as how we were both 17 and 18-year-old students, we didn't have the resources to fight it." ("Resources" means money for lawyer's fees, which is how justice is served these days.) So, they had no choice but to take it down. With that, I would like to suggest a 102nd way of playing with Barbie. Cut off her head, pin a piece of paper with your personal interpretation of the 1st Amendment to it, and send it to Mattel at: 333 Continental Blvd., El Segundo, CA 90245-5012.

Well, I'd say that's long enough. Hopefully, if you have a little brother/sister/niece/nephew that you want to buy a gift for this Christmas, you'll steer away from the products of the major toy companies. Be creative...make something for them or just take them out and spend some quality time together. Just be sure to steer away from Toys 'R Us. It's always so busy this time of year anyhow.

READ THIS!

1 As I write this, the USDA is accepting comments on their newest attempt to water-down the meaning of the word "organic." The last time they tried this, they got 280,000 comments that basically told them to piss off. So, they did. Now, it's time to remark again. Go to the Organic Consumers Action web site to see what the fuss is all about and to find out how to send your comments in. We beat 'em once and we'll do it again! Note: Your comments must make it to the USDA by Dec. 14, so do hurry!

2 Write me at P.O. Box 504, Chippewa Falls, WI, 54729. My feeble attempt at putting out a zine is not going well. Someday, hopefully soon, I will find the time to put the finishing touches on it. Until then, get a copy of one of the other hundreds of good zines out there and read that. Good night!



A couple of months ago I attended the Mordam Convention. A lot of you geezers may recall many a Tim Yo rant on the subject. Well, I have a few of my own.

I wasn't sure what to expect. Mordam distributes MRR. I am a coordinator at MRR. That was the extent of our relationship. I'm the NKOTB representing MRR, and it's long history. So, I was nervous. Luckily, my big mouth took over, and it wasn't long before the anxiousness was replaced by annoyance.

The first thing they did was split us up into three manageable groups. I went to the group headed by Ruth. I wanted to hear the agenda directly from the head honcho.

The group got underway, and it wasn't long before I became completely pissed off. The topic of conversation was something like "where we are now, where we are going." Slim from Kill Rock Stars started talking about his take on labels and their relationship with bands. He says something like, "We have to accept that we live in a capitalist society. We have to make it worthwhile for the bands so that they won't jump to a major." WHAT?!? This is the label that spawned Bikini Kill, right?

He was making a lot of fucking assumptions. I wonder if he ever went to Kathleen Hanna and said, "Look, miss, we have to accept that we live in a sexist society. We got to make it worthwhile for these guys to listen to your songs so they wont buy the new Madonna cd instead. Here, try on this bullet bra."

Slim could live off of Elliot Smith and Sleater-Kinney royalties for a long time, so what could be his motivation for wanting to make more money? Oh sure, he tried to disguise his money lust as what's good for the bands. I'm not gonna swallow that b.s. for a fucking second. He doesn't want his money making bands jumping ship, because then his label can't cash in. That is a lame motivation to treat a band fairly. A label should treat a band fairly, because it's the right thing to do, not because you're afraid they will jump to a major. And, if you're signing bands that aspire to be on majors, what are you hangin' around this scene for? Punk broke in '94, so you're too late for that gravy train. If you want to get rich, buy some funky fresh fashions and co-opt someone else's scene for awhile, then rest in shit vomit, stupid ass, sell out fuckers...geez.

Speaking of folks motivated by dollar signs, Frank from Man's Ruin was quick to come to Slim's defense when I expressed my disdain for running a business a lá the status quo and advocated that we should represent a fucking alternative, which I thought was a fucking given. Apparently, these label's don't represent an alternative, at least not on a business level. Over the course of the weekend, I was subjected to Frank's endless inquiries to the various distributors about how he could sell more records. "You need posters? I've got posters, just tell me how many you need! You want promo packs? I can get you promo packs, how many do you want?!?" I don't think he even heard the distributors when they said, "You know, you don't want to ship 1,000 of your latest release to every Circuit City and Walmart, because the returns will kill your label." Of course the mainstream wants his records. Why not? It's not like Man's Ruin represents unpopular ideas. It's not like he strives to swim against the stream. It's all rock 'n' roll, baby.

There is so much more! But I won't bother with a blow by blow, it's too fucking depressing, and that's not my intention. My confidence in this so-called alternative took a beating, but it was an eye opener. No more taking it for granted that just because someone's label is hip to the style that they have a clue. If the rebellious rock 'n' roll music that they put out isn't accompanied with a rebellious rock 'n' roll spirit in their business dealings, than it's a big fucking joke in my book. Getting rich off the scene isn't rebellious, it's lame.

I left the convention with a lot of the wind taken out of my sails. There were a few folks that said intelligent things (thanks Mark, Ruth, Cathy and Jesse!), but it sucks that more folks didn't speak up to call the assholes on their shit and that there were a bunch of big, dumb companies giving presentations. But, that's another column. I'm a lot less naive (but hopefully not jaded) then I was going into it. I realized that a lot of people can't be bothered to give a shit. I called a bunch of friends and unloaded on them how frustrating it had been. They all understood, and they all encouraged me to hang in there. My friends who **do** give a shit, who contribute to the scene rather than exploit it, inspired me. I'm not gonna let a few big mouth, greedy labels get the best of me. If they keep spewing their bullshit, it's just fuel for the fire, assholes! I hope the folks out there who THINK are paying attention.

The Volgograd Express rumbled to a stop at a police checkpoint on a patch of the world's bleakest real estate, a patch of the Kyzylkum Desert where the Transcaspian Railway crosses the border between Uzbekistan and Turkmenistan. It's a place where daytime temperatures average 122 in the shade, and since nothing grows, there isn't any shade. Two militiamen entered my cabin, shook me and my traveling companion, a writer for the *New York Times*, awake and ordered us outside to a shed constructed of corrugated tin. Iranian crude burned at a refinery on the Turkmeni side of the sludgy Oxus River.

It was a routine with which we had become painfully familiar on our long trip through the former USSR: The ritual police shake-down. "You don't suppose they'll shoot us if we refuse?" my friend asked.

"Not in front of all these people," I lied confidently.

At that moment it was easy to long for the comparable civility of the United States. After all, those Uzbek cops could have killed, robbed and buried us without the slightest fear of retribution from the country's CIA-backed puppet dictatorship. Americans may live in the only country that kicks patients out of the hospital for the sin of poverty, but at least here you don't have to pay a bribe to get a letter mailed. The cops don't drag you off the Amtrak Metroliner at the Delaware border to rob you at gun-point. And our basic civil rights are protected by a well-ordered system of criminal justice.

But as Amnesty International points out in a report duly ignored by most major media outlets a few weeks ago, the United States isn't exactly in the best possible position to go pointing political fingers at abuses of personal freedoms overseas.

You may recall the appalling case of Abner Louima, the Haitian immigrant anally raped with a toilet plunger by New York City police in a precinct restroom in 1997. But amazingly few Americans are aware that until a few years ago the notoriously-corrupt New Orleans police department included in its ranks a cop who killed so many of her drug-dealing rivals that she earned official serial-killer status. Or that in 1994 Anthony Baez was choked to death by a cop annoyed that a tossed football had hit his squad car.

But even more terrifying than these extreme cases are the "ordinary" tactics that American police forces routinely rely upon. A few weeks ago, a San Francisco judge threw out a police brutality lawsuit against the Humboldt County, California Sheriff's Office, ruling that officers were within their rights when they forcibly pried open the eyes of passive protesters from Earth First! sitting in at a pro-timber industry Congressman's district office and swabbed them with cotton swabs doused in liquid pepper spray. Both pepper spray and stun guns are now used by police departments throughout the country, resulting in numerous civilian deaths from asthma attack and heart failure every year.

The latest American torture innovation is the remote-control stun belt, which prisoners are forced to wear outdoors. In use by the U.S. Bureau of Prisons, 100 county agencies and at least 16 state correctional facilities, stun belts are used against inmates by bored guards to pass the time as well as to control the unruly.

Right-wing law-and-order types can easily justify the Gestapo tactics described above, but only an utter lunatic could countenance the Immigration and Naturalization Service's standard practice of jailing foreigners who request political asylum while their applications are being considered—a process that can, and does, take years. The INS maintains a system of jails that house thousands of people accused of the same exact crime committed by your grandparents and great-grandparents: wanting to participate in the American dream. "The seeking of asylum is not what gets you in detention," says INS spokesman Andrew Lluberes, who claims that many INS detainees come here without proper documentation.

Hell, so did most Germans, Italians and Irish a hundred years ago, but they got to rot in slums, not prisons.

But by far our greatest offense against basic human rights is the death penalty, a barbaric practice made even more vile by its arbitrary application. Despite the fact that 75 innocent Americans are known to have been executed by their own govern-

ment, we've killed 350 prisoners since 1990. As of October 1st, 3,517 more have a date with lethal injection, the gas chamber or the electric chair. It's already been well-documented that African-Americans are far more likely to be executed than whites accused of identical crimes; their dire poverty turns their defense into a farce and the death penalty itself into anti-black genocide. Like many other countries, America relies on slave labor in its prisons to turn out everything from blue jeans to computer software, but it's virtually unique in that it executes children and the clinically insane.

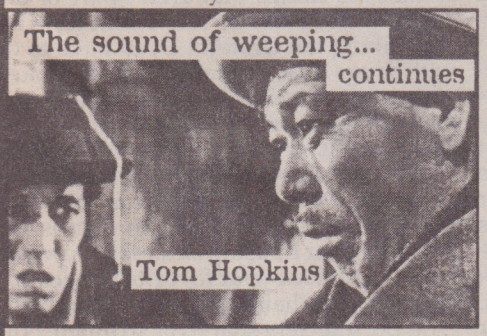
Certainly, someone should speak up for the Chinese citizens shot to death in gruesome death rallies held in soccer stadiums. Diplomats should bring pressure to bear against Slobodan Milosevic's systematic genocide against ethnic Albanians. Some country ought to make that train ride from Uzbekistan to Turkmenistan cop-free.

But that country sure isn't us.

Misc. Item A: If you want your band considered for the top-of-the-hour slot on my weekly call-in radio show, Sundays 9 to midnight on KFI AM 640 Los Angeles, send music to: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108. Include phone or e-mail contact info so I can tell you if you're going to be on. I don't return anything, and I only run music I like, which means nothing metally or wimpy.

Misc. Item B: You can listen to my show, which is mainly about current events and politics, on the web. Go to http://www.kfi640.com, and download the free version of Real Audio. The show is on Sunday nights, 9 pm to midnight West Coast time, which means if you live in another time zone, the time is different and shit. Duh.

Misc. Item C: My website is at www.rall.com. Look at it if you want.



Dear MRR,

Bonjour from France. These are more reasons to fire Tom Hopkins: The membership fee money at Gilman is going towards building a balcony over the stage where Tom can sit by those old guys from the Muppet Show and heckle bands...Tom's favorite toy is a hoop that he runs along and hits with a stick...He is in love with Mona from Who's The Boss and Blanche from the Golden Girls. Tom is a Golden Girl...Tom doesn't really listen to the records sent in for review because he can't hear but if he could hear he would listen to his Victrola...At the beach Tom wears one of those full body stripped bathing suits and has a handlebar mustache...Tom has a long beard and sits at the back of shows and on a rocking chair whittling and smoking a corn cob pipe...Please fire Tom. Pierre Le Pew Ringhoff, 2700 Ellendale Place #208, L. A., CA 90007 FRANCE.

Yeesh, I don't know how Jerry Lewis gets those French folks to love him so.

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If you can imagine Steve Albini singing for a cleaned up and tighter MOSS ICON, you've got a bit of an idea of what the ENCLAVE CD sounds like. Very smooth bass and drums which create a darkish mood with a guitar picking its way through while the vocals switch off between powerful singing and almost spoken word sections. The label is from the area but I'm not 100% on whether the band is or not. I'm hoping so. (Filter Cap, 2425 B Channing Way, #585, Berkeley, CA 94704)

My queries about the LIVING WAR ROOM last month are answered with the CD they sent in for review. Slowed down screamo-violence on most of the tracks with some brutal ass guitars and full out vocals. When things do pick up tempo wise it is in a really anthemic way. The songs are extremely long but save themselves with the amount of variation thrown into each one, and also because each song is crafted well enough so as not to send you to the fridge for a snack half way through. I'm curious about how well this comes off live. (Spare Organ, 421 Sherwood Way, Menlo Park, CA 94025)

The PROMISE RING have a new EP out called "Boys and Girls." It's a theme record with one song about all the trouble they've gotten into with the ladies and the other about all the other boy bands who are tripping over themselves to rip them off. Not too shabby. (Jade Tree)

KOTTER's "The Perfect Day" EP is pretty interesting because of the deeper, thicker sound their emo tunes have. Great bass sound throughout, it really resonates well and the match up with the vocals is pretty good. The themes of the songs are sorta downers but don't come off all that morose in their delivery and at times are almost suited for bouncing up and down instead of staring at your feet with your fingers under your backpack straps. (Smiling Bob, PO Box 1002, Homewood, IL 60430-0002)

On the pop side of the emo stable is the BACKHAND/MAKEOUTS split EP. This is sure to please fans of bands like SORE LOSER who enjoy quick paced pop tunes with slowed down choruses and somewhat cerebral lyrics. (Flat Broke, PO Box 1048, Goldenrod, FL 32733)

HALF LIFE are from Japan and are not to be confused at all with the East Coast punk band HALF LIFE of many years back. However, HALF LIFE from Japan do, at times, pump out metal-tinged heartfelt tunes with a bit of crunch that several bands from the East Coast have popularized. They also put in a fun pace at times which sort of reminds me of a more serious LIFETIME. Their new EP is sure to please. (H:G Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo, 164, JAPAN)

THINNER has a fairly peculiar sound. Solid post-hardcore tunes steered around by guitars with strange effects on 'em that at times get a bit close to wanking. Somewhere between JAWBOX and those less then stellar early 90's Revelation bands. Much to drawn out over all to keep my interest. (King Bung, 589 Orange Center Road, Orange, CT 06477)

FOUR MAN MARCH are on two releases this month. One is their own EP which would be of interest to anyone who might like to see what would happen to a blast beat fast core band if they decided to take things down a notch and experiment with more drawn out sections of their songs. In a way things almost come across as having that newer German emo-core sound.

FOUR MAN MARCH can also be found on a comp with NOT TODAY and RUXPIN (teddy ruxpin?). Extremely nice layout, creative without being slick. RUXPIN and FOUR MAN MARCH have a variation of the same basic style, which is not at all to say they sound the same. NOT TODAY have a smoother, more introverted approach and use a letter written to a band member as the lyrics. I'd like to hear more from them.

Both records are available from 000 Records, 13709 Eaglenest Bay, Corpus Christi, TX 78418-6319 and FOUR MAN MARCH will be touring extensively December through February.

I'll tell you what, I'm not too impressed with the FESTIVAL OF DEAD DEER LP. I think their split with CRIMSON CURSE has a lot more energy and is tons more interesting. This LP just plugs along with about 10 variations of the same distorted, muddy bass driven sound. Seek out that split EP!!! (Three One G, PO Box 178262, San Diego, CA 92177)

Fans of TRUSTY's pop hooks and superior harmonizing abilities may find the DUSTERS LP interesting. (Super Bad, PO Box 21313, Washington D. C. 20007)

Personally, I don't think anyone needs to venture past the YOUNG PIONEERS 10". The releases leading up to and including that slab all really stand on their own in a number of different ways. Since then things haven't really gone all that up or down. I do enjoy the new LP "Free The Young Pioneers" but don't find it a required purchase. Of course the lyrics are all pretty untouchable and there is a great JOHN DENVER hook in one song that had me lifting the needle to play it again sam.

COLUMNS

(Lookout)

I don't think I ever wanted to kill a band that was performing more then I wanted to kill CLIKATAT IKATOWI. The prima donna posturing of the singer and the songs that never seemed to end made it impossible for me to enjoy their first 12" which up to that point I thought was pretty damn good. Well, there's a new 12" out from this (I believe) long gone band. The songs are a bit too self absorbed, but not to a horrific fault, mainly because they allow the strength of the drummer to push things along and the guitars don't get too repetitive in their tweekness. Also, the vocals aren't so herky jerky which helps. I still can't get the live show out of my head. (Gravity)

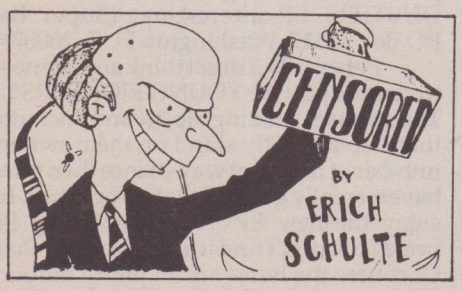
It's been a while since I had a release from the Carolina's, one of my favorite regions for music, in the column. This time around it is the EAGLE BRAVO LP. Really incredible release. There is straightforward stuff that drives right through you and mellow stuff that moves with nearly the same intensity. The foundation of the sound is a low, low, low bass and right on top of that is a sort of scratchy guitar and the drums filling in as the tempo requires. The vocals are always at the strained level and give one some great lyrics to work through. (Gridsector Records, PO Box 172, Chapel Hill, NC 27514)

Last in this month are two release from Highwater Records. Release number one is an EP from MEADOWLARK which is as evil as emo gets. Lots of crunch and guitar leads and hoarse vocals all thrown together and delivered in an extremely anthemic manner but delivered in a tight enough manner so that they can squeeze four songs on an EP.

I'm quite pleased with the TUNE IN TOKYO EP. Great success is found in their fusion of RITES OF SPRING and NATION OF ULYSSES with an energy and enthusiasm that is all their own. Thank you, TUNE IN TOKYO. (Highwater Records, PO Box 1202, Denton, TX 76202)

Hey, if you're counting your pennies this month I'd recommend the following purchases EAGLE BRAVO LP, LIVING ROOM WAR CD, ENCLAVE CD, TUNE IN TOKYO EP, HALF LIFE EP.

As has been the case for a while, I can be reached at: 1950 McAllister #1, SF, CA 94115.



One of the oldest ongoing debates in political philosophy, which overlaps with similar issues in psychology, sociology, and a bunch of other stuff, is over the pliancy of human nature. Some believe that human nature is pretty much static. The dominant view in our society comes from the 18th century liberals, like John Locke, who believed that people will always act out of self interest. Marx believed that human nature can be largely shaped by society although he did believe we have a basic work ethic (typical German), which would allow a society where people work for the greater good as a possibility. This stuff goes back to the Greeks.

Whether self interest can be completely extinguished is not certain, but to me it's clear that society has a tremendous influence on character and values, and probably has a greater influence than any inherent tendencies. Even though I have held this belief for a long time, I'm always being surprised by how deep society's influence can go, and in the ways it can reach us. In his excellent book, Race Matters, Harvard theologian and general smart guy, Cornell West talks about how the capitalist ethic, and the market mentality have had a special influence on Blacks in America. Children are raised to place pleasure (especially sexual), stimulation and self interest above all other things. People are viewed only in terms of how they can be utilized to advance self interest. For upper crust Whites, this results in things like GM executives selling trucks which have a tendency to explode in side collisions after calculating that the costs of paying damages in the cases of deaths and injuries would be less than the cost of fixing the flaw. In the poor Black community this results in things like rape, drug dealing, or offing someone for a pair of shoes. The overall result among Blacks is what West calls, Black nihilism. The reason West specifies this nihilism as Black, by the way, is because he feels Black bodies have been degraded as commodities, creating self-hatred, and because of the deprivation hitch Black's disproportionately face.

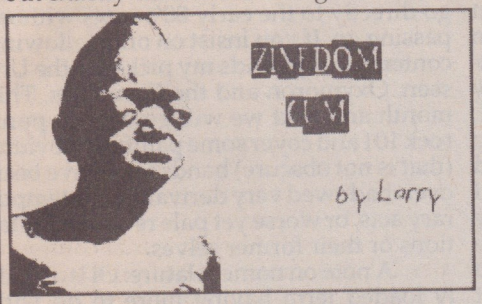
Now, it doesn't take a lot of incite to realize that advertising, and a market mentality might be a cause in killing somebody to get their sneakers or car. However most people wouldn't initially think that the capitalist ethic is the root of most rape, or killing for thrill. How much farther does this go? Well, far. To kind of stay with the race theme, the market mentality also promotes cursory thought about all issues, but especially commodities. Have you ever asked yourself why McDonald's continues to be the most successful restaurant chain in America? The food couldn't be much worse if it was scraped off of tires, but for some reason people continue to shovel it down. Part of the answer is that they have effective advertising, especially towards kids, who can't really tell good food from bad, and are more easily manipulated. Part of it is because they are cheap. But the primary reason chains like McDonald's succeed once they're established is that they offer a consistent and predictable product. You can go just about anywhere and know what's on the menu and what it will be like, simply by glancing at the sign. You don't even have to read it, just look for the arches. The same thing goes for stores, products in those stores, in fact, just about anything you can use or buy.

Like our values towards commodities, this mentality is transferred to people when they become commodities. This promotes stereotypical thinking, racial and otherwise. A glance at a commodity is supposed to tell you about all you need to know about it, so a persons most obvious features become defining ones. This can mean race or gender, but also how someone is dressed, or their car. It's so much easier that way then actually getting to know individual people and then make assessments. Of course this also affects our attitude towards politics. Only about 125 years ago people watched, and enjoyed watching the famous Lincoln- Douglas which lasted for hours (up to 5 if I'm not mistaken). Today most people make up their minds based on the status of the economy and 30 second ads, or else vote based on party.

What's really interesting is how people not only evaluate others in this way, but strive to be evaluated in this way themselves. Of course, politicians and corporations love it, because it allows them to run amok, but the general population works in much the same way. People try to choose clothing, cars, and even vocabulary and mannerisms so that they can be evaluated at a glance. We try and fill roles, such as the wealthy conservative, the liberal college professor, the gang banger, the jock and so on, so that we can be just as consistent and predictable as a Big Mac. Often this encompasses things that aren't part of our roles on the surface. For example, what does liking the Grateful Dead have to do with drugs (OK, so there might be a cause and effect relationship here with brain damage and musical taste)? No one's more guilty of this kind of behavior than punks. I don't even know all of the little sub-sects anymore, but if someone can correctly guess your political beliefs, the bands you listen to, your housing situation, how you speak, and what your favorite movies are, based on your hairstyle, there's a problem.

So, if society shapes us so much, how do we ever change.? Well, the good part is that we can also shape society . A great challenge for leftists is to find values and ways of thinking that can replace those that used to hold society together (God and country), especially if we want to do away with or, at least tame the profit motive and pure self interest. This is one reason why I think we're going to need some fundamental and sweeping changes in the

next 50 or 100 years. The trick is figuring out exactly what those changes should be.



The name Mrs. Sims isn't very funny to you. And if I were to mention Mrs. Sims in every column, you would be a bit confused and want to know who she is and why I continually refer to her.

I haven't thought of Mrs. Sims in years, but two months ago I was visiting my family. Over dinner with my mom, dad and three brothers, I mentioned Mrs. Sims. The four Harmon kids ranging in ages from 27 to 16 all started giggling. My mom kept asking, "Who's Mrs. Sims and what's so funny about her."

My brothers and I all went to the same public schools - six different schools total - from kindergarten through high school. After school boards across the country were forced to integrate, the school board in my town set it up so you would go to the closest kindergarten in your neighborhood, but after that, every kid would attend the same school for two years of education. My brothers and I all spent first and second grade at Washington, third and fourth at De Anza, fifth and six at Desert Gardens, etc.

There was a teachers aid at Washington Elementary named Mrs. Sims. Out of the four of us, she only assisted in my brother Shawn's second grade class. But the rest of us knew her. The whole school knew her. And the reason is because she had the biggest boobs any first or second grader in El Centro, California had ever seen. I distinctly remember asking Shawn, "You have Mrs. Sims in your class?" after his first day of second grade.

"Yeah, she got giant boobies," he said, sticking his hands out past his chest to demonstrate their size.

And when I mentioned her name over dinner two months ago, all of us thought back to how funny it was being little kids gaping over Mrs. Sims breasts. The four of us had a good laugh.

I'm using Mrs. Sims as an example to writing about inside jokes. They're easy traps to fall into because what seems amusing to you and your close friends leaves everyone else scratching their heads. To mention Mrs. Sims in passing to my brothers was hilarious to the four of us. To you it's stupid.

I recently read a bad tour diary in a zine. The writer kept injected punch lines to jokes that only his friends knew. Why bother writing it if no one knows what the hell you're talking about? In the same tour diary, the person wrote, "I ran into an old friend and we had so many great conversations and stories, but I don't feel like repeating them here." Thanks for thinking of your reader.

If you want to entertain or educate the person reading your zine, you have to expand your story if you're including inside anecdotes and details you're reader won't understand. There's way to do it without getting to far off from your point.

One good transition sentence is all it takes. A good transition sentence should have something tying your current subject and to the new topic and move the action forward. If you look at the sixth paragraph of this column, I'm using a transition sentence to go from Mrs. Sims to writing tips for fanzines. There's not much in common, but the sentence was able to lead you from one topic to the next without an abrupt subject change. Do I sound like your literature teacher or what?

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Hey, keep sending me those newsclips from your local papers dealing with Satanism, occult, Christians gone bad, etc. Please include the name of the paper and the date the story appeared. Thanks. Larry, PO Box 15237, San Diego, CA or <harmon1@ mail.sdsu.edu>.

It has been suggested in some quarters that MRR columnists write too often about boring topics such as politics and ideas when our real focus should be music. I feel there is definitely a place in punk music for political activity, social commentary, and intellectual discourse. Realistically punk has failed as a political movement, but has been quite successful as a musical genre. So everyone who is bored by my long-winded social and political discourses can rest assured that this month I will "stick to writing about music."

First order of business: the quiz I ran in my column a few months back. I held off publishing the answers waiting for last minute entries to trickle in. Alas, only five people responded to the challenge. Four scored winning entries. They were: Brett Herron of Seattle (Formerly from Michigan) Al of Suburban Voice, Jeff Martin of Austin Texas and Mickey O'D of California. So I have proven that at least five people read my column and at least four know a few things about Terrible Ted the Motor City Madman. I thought these were pretty easy questions, here they are with the correct answers. 1.Q: Nashville Pussy got their name from? A: Stage banter on Ted Nugent's 1978 Live album Double Live Gonzo! Ted introduces the song Wang Dang Sweet Poontang as a "love song, for all that Nashville pussy" Complete the following Phrases: 2. Q: "When in Doubt.." A: "I whip it out." From Ted Nugent's 1976 hit "Free For All" still an FM Rock Radio staple to this day. 3. Q: Motor City... A: The answer I was looking for was "madhouse" from Ted's memorable 1975 hit song. I did accept as correct "madman" that being Ted's well know sobriquet. 4. Q"....with the stroke of my hand" A: "I made the pussy purr" from the classic 1977 hit Catscratch Fever. Of course he's referring to his cat. True or False: 5. Q: Ted Nugent Served in Vietnam? A: False. For all his right wing rhetoric and tough talk during the Gulf War, Terrible Ted was a yellow-livered draft dodger. In fact Ted went to great lengths to fail his army physical. He fasted for a week and drank pot after pot of coffee to drive up his blood pressure. He didn't bathe for weeks and showed up with a turd in his pants and another in his hair. Uncle Sam found Ted unfit for military service. Wouldn't have been a cryin' shame if that incredibly talented rocker had died in battle? I think Ted knew that the future of rock depended on him and Vietnam was just too big a risk to take. 6. Q: Ted Nugent is a vegetarian? A: False Of course Ted is a big time hunter, owns American Bowhunter magazine, owns a restaurant that only serves endangered species, has a line of Beef Jerky etc. etc. 7.Q: Ted Nugent is poison free? A: Ted is Drug and Alcohol free. Something of a womanizer, so wouldn't qualify as straight edge except by Boston Rules. Ted's philosophy is "Get high on life" meaning rock n' roll, fast cars and fast women. All four winners got a free 7"! Special thanks to the cats who threw the Ted Nugent t-shirt on stage for me to wear during the Subhumans show!

Code 13 13" bootleg update. At first I thought this record had its origins in Japan. When Dillinger 4 toured Japan I gave them some promising leads and offered a substantial bounty if they could determine the identity of the bootlegger. The PO Box in Osaka from which the 13" was mailed to me turned out to be a "ghost box" rented in the name Chuck U. Farley I was determined to crack the case but now I had run into a brick wall. The break through in the case occurred when a young woman who used to date Code 13 guitar player Trevor Trend returned from living in Chicago for a few years. She mentioned that the singer of Charles Bronson had paid her $250 for all the Code 13 demo and live tapes Trevor had given her. Later, a copy of the 13" turned up at Hot Topic in the Mall of America. Since I know a manager there, she called me and brought the record to the

lab for analysis. Using an acid bath we were able to reconstruct the serial numbers in the matrix which had been etched out. Unfortunately we destroyed the record in the process, meaning it is now limited to 129 copies. A few calls to the pressing plant and a visit from Louie the Frog gleaned the following information. The records were ordered and mailed too that PO Box in Osaka Japan. However, the pressing plant took down a contact number for "Charles Farley". I gave the number to hacker phone phreak Nate Scabies who quickly determined that it was from the DeKalb Illinois exchange. By accessing the phone companies billing records Nate found that the number was disconnected and the final bill mailed to the dorm room of an art college in New York City. My findings: The singer of Charles Bronson Bootlegged the Code 13 13"!

"Ten bucks? dude that record goes for fifty on the internet" Like the junkie who deals dope to subsidize his own habit many record collectors buy and sell rare records to further their own collecting. Like a lot of collectors I pick up most of the reasonably priced rare punk records I find to trade or re-sell. I buy and sell collections, especially when old punks drop out of the scene. Most of all though I work the counter as a volunteer every Sunday at Extreme Noise Records. I'd like to think I know a thing or two about 77-85 punk records, and what they should sell for. One thing I'm sick of hearing about is how much records sell for on the internet. I for one have not bought or sold any records on the internet, although I have found e-mail very convenient for arranging trades. I always thought one of the great things about music was its ability to transcend cultural barriers and unite kids from places as disparate as Brazil and Finland around the new Varukers 7". There is something to be said for the old days of writing a letter on the back of a flyer and mailing it to a pen pal or the other side of the world with a copy of a record or a mix tape. But today it's all about the internet auction. Some simple economics are involved in buying and selling records. Condition is important, a beat up copy of record is worth only a fraction of a copy in mint condition. I'll still buy and sell beat up records, because there is always someone who is happy to get the record at a low cost and doesn't care about ring wear or surface noise. Another important factor is that the buyer is investing cash in a record that might not sell for a long time. For every record we sell at Extreme Noise there are several that sit for months before they find a buyer. Most store owners will tell you that money is better spent on new releases or steady selling back catalog than a rare record only a few people are looking for. But most importantly as with all collectibles "what is it worth?" Well its worth what someone is willing to pay for it. Just because one guy paid $200 for SSD's Get It Away on the internet doesn't mean every copy is now worth $200. Because the internet makes it possible for isolated collectors to bid on otherwise inaccessible records there is always the chance that someone will pay whatever to get a record they really want. Most copies of Get It Away will continue to sell in the 20-40$ range. If someone wanted it bad enough to pay $200 for it, well all I can say is that they got the record and now they are happy. The bottom line is this; the internet is not the real world. When you sell your collection to a store don't expect to get top internet dollar for it. The store has overhead costs to meet and unless you have a really great collection they will probably sell the best items right away but the majority will sit for months before they all sell. The advantage of selling your records to a record store is that you get cash on the spot with minimum hassles. And of course you support the scene. Selling your records by classified ads, or the internet means paying for ad space, lots of correspondence with potential buyers, lots of waiting for the money to show up in the mail and of course lots of boxing and mailing records. Some people would rather not deal with that hassle. So they walk in and put the record on the counter. I say "I'll give you ten bucks" They angrily reply, "Ten bucks, dude that record goes for fifty on the internet."

I know I talked about Swedish Hardcore last month, but here I go again. Two of my favorite contemporary bands and Totalitar and Uncurbed. Both bands have been going for quite some time, but only now are getting some recognition with vinyl releases on American labels (Prank and Sound Pollution). I urge all fans of true hardcore punk rock to check out all the great Swedish bands, and I urge the Swedish labels to press more of their releases on vinyl! Swedish and Japanese labels do way too many CD only releases. I'm not the only guy who passes up CD only releases. If you don't want to do a vinyl edition, I bet you can find someone who will. Some of the best hardcore goes overlooked while labels like Victory can sell 10,000 copies of the most generic third generation metalcore re-hash. Time to look beyond the hype and marketing, cut through the enforced mediocrity of the commercialized punk scene.

In these pages we have already exploded the myth that Punk Rock started in England. That is no slight to England of course. In the early 1980's England was home to many of the greatest punk bands ever. Relative to its size and population the vinyl output of the English punk scene is truly staggering. Furthermore, UK punk releases frequently made the charts, got written up in the mainstream music papers and sold copies in the tens of thousands. We are currently in the midst of an "OI and Street Punk revival" Hooray. If you want my advice you can skip 99% of today's so called OI and Street Punk and go directly to the early 80's roots without passing go. If you insist on only following contemporary bands my picks are the Unseen, Oxymoron and the Casualties. This month and next we will go back to punk rock 101 and cover some painfully obvious (that is not obscure) bands who have been overshadowed very derivative contemporary acts, or worse yet pale re-union imitations or their former selves.

A note on nomenclature: Oi is a totally loaded term having more to do with Gary Bushell's agenda than events on the ground. Proof that if you build a bandwagon people will jump on it. I personally try to avoid records with "OI" in the title. "Street Punk" is a term thrown around a lot lately. I don't remember it being used in the 80's when it was just punk rock. We usually referred to what is now called "street punk" as UK Punk, or English Style Punk Rock that is to differentiate it from American Hardcore. First a bit of a disclaimer. I have never been to England. In the early 80's I mostly listened to American Hardcore and what was then called Peace Punk bands. Most of my favorite bands were English: Discharge, Rudimentary Peni, Conflict, Subhumans, Icons of Filth, Varukers, Disorder, Chaos UK, Flux of Pink Indians etc. but for what ever reason I put these (usually more overtly anarchistic) bands in a different category than Blitz, the Partisans, the Violators, Expelled, Abrasive Wheels, One Way System, GBH, etc. Now this just might have been me, but I swear there was a somewhat conscious division of bands along something like these lines. You just didn't write Crass and the Exploited both on the back of your jacket back in then. Regardless, what we call street punk today has its roots in category 2 so that is the section of your record collection we examine today. Both collectors and consumers are in luck with this sort of music. For most releases pressing quantities were pretty large due to the huge popularity of punk in England at the time. Not to disrespect the English scene of today, but the size of the punk scene over there is much smaller than it once was. This means second hand copies of sought after records are not too hard to find. In England at least. Some enterprising collectors started flying to England and buying up old UK punk for resale in the US and Japan. Also a number of English outfits specialize in mail order with good selection, reasonable prices and quite a bit of expertise, Detour and Elista come to mind. This music was always popular in the states (unlike Japanese HC which seems to be bigger now in the states than it was in the day) so you can still find someone's older brother with a complete Riot City collection. For consumers there is no problem as this music has been extensively re-issued on CD and vinyl by Anagram/Cherry Red,

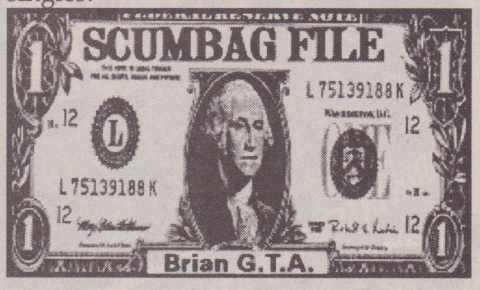
Cap'n Oi, and most recently the excellent Get Back label. Beware though, you will often find yourself buying the same ten "hits" over and over again on different comps and re-issues. The best bet is to save your money and buy the originals. I wouldn't even touch a 90's "street punk/ Oi" records until I had all the records listed in this column and next months.

What made this music great? It was aggressive yet had melody. As opposed to today's "melodic" punk it still had a lot of energy. It was honest. Hence the term "street punk." There is and was a feel that this was the kids music, from the streets, and was uncorrupted by "professionalism" or "musicianship." As opposed to the anarcho bands it message was more bleak and irreverent. The music was not a-political, just a less intellectual expression of political views of working class youth. The music was marketed as being of and by the working class. I suspect this was not universally the case. Still most middle and upper class kids cringe at frank discussions of violence as evidenced in a typical Blitz song. Early 80's UK punk was catchy as hell; it has sing-a-long choruses and hooky riffs. No true fan of punk can repress the urge to sing out with the choruses of an Abrasive Wheels song. The main format was the 7" single. Lots of one hit wonders cropped up just long enough to knock out one or two killer 7"s and then fade away. No Future and Riot City are the best known labels, but there were many more. Only a few bands kept at it long enough to record memorable LPs Blitz, Vice Squad, Abrasive Wheels, Partisans.

The band that I feel best bridges the gap between first and second wave of UK punk is Menace. Menace was one part pub rock one part '77 punk and also the shape of things to come. Their first single Screwed Up/Insane Society (Illegal Records 004, 1978) is a total classic and set the standard for catchy sing a long rocking punk songs. This was followed by GLC/I'M Civilized (Small Wonder 5, 1978) which also simply rules. I can't understand how the Sex Pistols and the Ramones got so popular while Menace is only known by a few old record collectors. Menace next 7" is good but not as classic as the first two I Need Nothing/ Electrocutioner (Illegal 8) is great and catchy but not quite as epic. Menace's "Final Vinyl" Carry No Banners/Last Years Youth (Small Wonder 16) is also catchy but getting a little more poppy and loses that raw urgency that really made the first two singles. Last up was Young Ones/ Tomorrow's World (Fresh Records 4) which is way to pop for my tastes. The first two singles are definitely worth the search.

If you believe the liner notes of all the CD re-issues the biggest band of the early 80's UK scene was Blitz who regularly sold records to the tune of 20 and 30 thousand copies and topped the independent charts. Blitz was novel in being half punk and half skin. In fact I tried for years not to like this band until I found out there were two punks involved. Fledgling punk/Oi label No Future records scored their first release and a big hit with Blitz All Out Attack 7" (Oi 1, 1980). Blitz set the scene by establishing that band photos would be the standard front cover layout. Some intellectual type music critics have criticized the front cover band photo, or even the band photo period. I feel it helped to establish the bands street cred as if to say "hey look at us, were fucking punk like you" Blitz capitalized on simple catchy riffs, sing a long choruses and the disenchantment of thousands of English working class kids. They followed up with Never surrender/Razors in the night (No Future Oi 6) and Warriors/Youth (Oi 16). The definitive Blitz release though is their full length Voice of a Generation (No Future Punk 6, 1982). This may or may not have given voice to its generation but it still rips to this day. Not a single original even falters. The only question mark is the Velvet Underground cover, which is punked up enough to be acceptable. To my mind this LP remains one of the best documents of so called Oi and Street Punk for its honesty and aggression. Inexplicably after this album's success Blitz changed their sound completely and started to suck shit. They added keyboards and jumped on the New Wave/ New Romantic bandwagon aiming for commercial success by aping Joy Division and Spandau Ballet. To this day you can find copies of the Telecommunication and Solar 7"s for a buck, how the mighty have fallen. Blitz made a "comeback" around 1990 with a drum machine and some other nonsense, I honestly couldn't tell you if it was punk or new wave, I don't think it got far.

That's all the space I have this month, we'll continue next month with Abrasive Wheels, Partisans, Vice Squad etc. don't forget to pick up the first two Menace singles!



Welcome once again to the Scumbag File, my pretty little column mainly dedicated to helping you do it yourself with less stress. I've decided to do something slightly different this time and randomly list a few reputable people/places that you can utilize without having to worry about being fucked over. In short, they deserve your support, so here goes:

Ox Fanzine, PO Box 14 34 45, 45264 Essen, Germany This German language zine has to be one of the best looking punk music rags in all of Europe, but don't just take my word for it, after all I don't know a lick of Kraut. Joachim, the very honest and friendly (even though he did refuse to carry the handgun I offer to all German tourists as the official goodwill ambassador of L.A. and asked quote, "Is that a gas gun?") guy behind Ox is a breeze to deal with and really has his shit down, printing up 6000 of his latest issue around four times a year. Also included free with each issue is a CD compilation which labels can purchase space on. Ad rates are extremely reasonable for a German fanzine of this size and quality considering that the German cost of living is a bit higher than the U.S. This is also a good place for labels to have their releases reviewed and if you were to pick only one German fanzine to send to, this just might be it.

New Red Archives, PO Box 210501, San Francisco, CA 94121 Even though he's a limey teabag, New Red Archive's main man Nickey Garret is a good and honest "bloke." That's a fact. How do I know this? Well, besides hearing that straight from a number of bands that have had or currently have releases on NRA, I can tell you about my firsthand experience with Nickey. I had called Nickey looking to get the phone number of a member of a band on NRA because he had an old band that I was looking to reissue. Nickey stated that he had already discussed such a release with the same person but wanted my number so he could pass it along and I could also make an offer. I gave Nickey my number figuring that he was probably full of shit because several labels had already previously been scummy in the same situations telling the bands fucked-up lies about me behind my back so they wouldn't be interested and/ or pulling other crap. Soon enough, I received a call from said band member whom Nickey had given my number to and said that Nickey wanted him to talk to me because he was more interested in his friend getting the best deal possible. Not many label owners are that cool. Nickey is!

Know Records, PO Box 90579, Long Beach, CA 90809 Fax (562)438-3969 Albert seems to be one very honest person indeed according to several of the bands I am close friends with on his label, and every time I've spoken with Al, it has always been pleasant as he is always very down to Earth and straight forward. Al trades Know releases (and some others with other labels and then distributed them amongst the local stores and thru his mailorder as well.)

Bill Smith Custom Records (310)322-6386 Based in the Los Angeles area, this vinyl pressing plant isn't run by punkers

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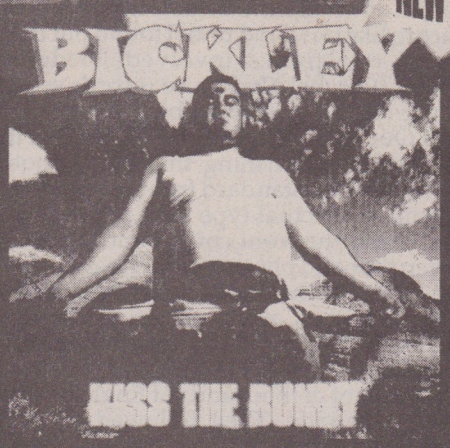

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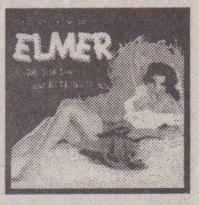

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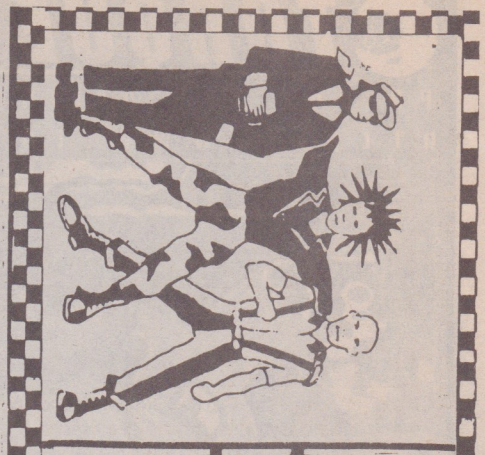

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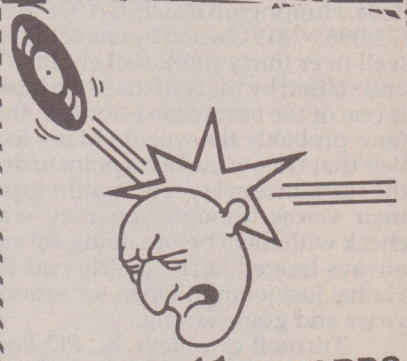

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but they are very cool folks just the same. An old time family run business that actually cares about the quality of their work (which is rare in these times of fucking over the customer business ethics) and operates in a friendly tone. I've recommended them to numerous people who've always come back with words of praise after their records were pressed, which are usually completed within the time promised unlike some plants that shove small label orders aside when a large order from a big label arrives. On a side note, though, I believe that they only press 7" and 12" (no 10", picture discs, or anything else) though, might want to check first.

G&M Graphics, 6211 Santa Monica Blvd., L.A., CA 90038 Phone (213)466-1307 If you're going to be having vinyl pressed, then you are going to need labels and everyone I know uses G&M. Just like Bill Smith, G&M are a friendly and honest old style family run business, and, in fact, does a lot of business with Bill Smith. G&M, I believe, also does picture disc inserts and CD inserts as well. For you cheapskates, G&M sells pre-printed blank solid color record labels which is a semi-common poorman's way of labeling sides (red side/blue side, get the point?)

Slug & Lettuce Fanzine, PO Box 26632, Richmond, VA 23261-663 Starting out in New York City and eventually moving to Richmond, VA, Chris Boarts has been pumping out regular issues of this newsprint zine for quite a few years now. Written with a definite anarcho bent, though exhibiting zero closeminded, self-important qualities. This is a great zine for advertising in and sending in zines/music for review. A major show of dedication that I always look forward to checking out.

Vinyl Solution, 18822 Beach Blvd., #104, Huntington Beach, CA 92648 Phone (714)963-1819 Owned by one of the coolest well over thirty punk rocker "lifer" farts and staffed by more of the same type, V.S. is one of the best record stores in the U.S. (and probably the world.) Many local labels that I know make it a point to drop by the store once every few months to peddle their wares (though you may want to check with them before doing so) and are always treated fairly. (Fairly bad that is! Ha ha, just joking.) Open for around ten years and going strong.

Turmoil c/o Steve K., PO Box 174, Stony Brook, NY 11790 Steve K. is one heck of a selfless individual, hosting one of the best punk/HC radio shows around every Wednesday 8-10 PM eastern time (except for the first of each month) on WUSB, located on Long Island, NY for absolutely no pay except for some of the promo records he gets sent. Steve always make sure to send out play lists to his promo contributing labels (which, by the way, are actually real and not just bogus, made up lists in order to get free stuff) and plays a wide variety of bands including Hellnation, Upfront, No Fraud, Tilt, Bristles, No Talents, Devoid of Faith, Straight Faced, Patriot, and about a zillion others, lots of them being for less known. www.wusb.org/turmoil allows us non-locals to access the show up on the web.

By the way, I'm possibly looking to form a semi-negative, "old school," straight edge band (I'll be singing, writing the lyrics, and part of the music), musically influenced by the early O.C./L.A./beach punk sounds and bands like TSOL, Shattered Faith, Crowd, Social Distortion, X, Adolescents, Black Flag, Circle One, Channel 3, Blitz, Infa Riot, and Chelsea. No racism, sexism, homophobia, p.c. turds, whiny commies, positive youth crew, hardliners, mosh metal heads, rockstar cocks, emo, or anything else I don't like cus I'm a little Hitler. Should preferably live in vicinity of me. Already have demo of one or two songs recorded. Gal musicians who can sing back ups a plus! Brian GTA, 501 W. Glenoaks Blvd., ste. 313, Glendale, CA 91202 USA

[Conversation that was originally in Japanese is printed here in italics.]

It's tastier than an eighteen year old crotch. About the size and texture of a testicle. Slightly brown on the outside, soft, with a small hard mass in the center. Tako-yaki, "octopus fry." It's famous in Osaka— a Japanese Chicago, to Tokyo, Japan's New York.

I'm back in Japan. It's been seven years since I last lowered my naked body into a boiling furo. I've got friends to see. Places to explore. Nookie to seek. I also have friends in Taiwan, just a boat-through-a-typhoon away.

Despite a depression, little has changed from when I was here last. The girls are prettier. There are more fat people. Everybody has a cell phone, especially Junior High girls. There're no free manga left on the subways. The local bums pick 'em up to resell on the street. Machine drinks are 20 yen more than they used to be. Except for these, the country is just like I left it.

In Osaka, I'm staying with my pal Sven. With a name like that, you'd think: tall, thin, blonde, handsome in the disgustingly "I'm dumb" way that most blond guys are. Sven isn't like that.

A weird Finno-Mexican mix, he's tall, but not thin. Not fat either, just BIG. His face is intense, with a thin nose that juts out directly from between his eyes— like nasal Viagra. He's not ugly, but he'd be scarier than a doberman in a back alley.

Today Sven gives me the "red line" tour. In other places it'd be called "red light."

The brothels cluster together in a series of huge old wooden houses. Pre-war style, they have ornate tiled roofs and large sliding doors facing the street. Most of the doors are shut.

"It's early," explains Sven, "usually, the girls don't start until after eight."

The open doors each reveal a small front room. In this one, a low black dresser stands against a side wall. A white rug rests on the tatami mat, raised above the recess where you leave your shoes. A red chair, with no legs sits on the floor. Next to the chair is a large futon.

A woman sits on the chair. Somewhat chubby, the flesh around her mouth is beginning to sag. She looks at us impassively, like a casual park-goer might look at a tree.

"That's the mama-san," explains Sven. "It's her job to procure, inspect, approve of, bargain with and otherwise deal with the customers."

On the futon, lying propped up against a mountain of pillows, is the working girl herself. Thin, in her mid-twenties, her long hair flows freely over her shoulders onto her kimono-like gown. She smiles gently at us, but says nothing.

We walk on, checking out the other rooms. Sometimes the futon is empty.

"That means the working girl is working." says Sven.

"To ask for group sex," he continues, "you add *pai* to the number of people. For example, sex with her and two guys is *san-pai*. Four people is *yon-pai*."

"You suggesting something?" I ask. "How much do they cost?"

"They're about 15,000 yen (approx $120)," he says. "But I'm well taken care of, thanks."

Seeing a pair of foreigners walk by, some of the mama-sans smile. The girls giggle. Others stare straight ahead, as if we're glass. Still others look hostile or frightened as if saying, "Please G-d, make them go away!" They're safe from me. I'm broke.

And Sven? He's not bragging. He's surrounded. He's got girls coming out the ears. His foreignness, his hulk, his difference. They want him. Back at his place, the phone doesn't stop. He's got to schedule 'em in.

"Mykel," he says, "You've got to leave tonight. There's a Chinese one coming over."

Being in Japan, one of the most xenophobic AND xenophillic countries in the world, it's a good time to talk about for-

eigners. Well, not exactly foreigners, but foreigner-as-object. I'll explain later.

Right now, still in Osaka, I'm getting my beer fix with Hiroshi. He's a pal I met getting plastered in Sapporo eight years back.

We talk about my adventures hitching in Japan— and how easy it is to get a ride. Is this how Japanese treat each other? Or am I getting something special because I'm a gaijin, a foreigner?

"Mykel-san," says Hiroshi, *"If you were Japanese, you couldn't hitchhike. No one would pick you up."*

We're in an "Irish Pub" downtown. The bartender's a beauty: dark hair, green eyes— Australian, not Irish. I order a Yebisu. I suggest Hiroshi order a Guinness. He does.

As the bartender waits for the Guinness to settle, I smile at her. Then I explain how I'm a famous writer and rock'n'roll star.

"I'm only in town for a night," I tell her, "but a night can be a long time."

She looks at the ceiling. I guess this is not the first time she's heard that line.

"I'm looking for a Japanese boyfriend." she says.

It figures. Why else would she be here?

"Aren't you married?" Hiroshi asks me in Japanese, clueing into my flirt.

"No," I tell him, *"I love my freedom."*

"How old are you?" he asks, also in Japanese. I tell him.

"You're fifty five years old! Sugoi!"

"Sugoi!" means both "awful" and "great." In Japan, as in the U.S., freedom is for kids. It's something you grow out of.

"What are you talking about?" asks the bartender, unable to understand our Japanese.

"Marriage." I tell her.

"I'm young yet," she says. "Maybe someday, after I'm old. Thirty or something. Then, I'll get married."

Hitching out of Osaka, a man stops for me. His thick black hair is just beginning to gray at the temples. He wears a clean plaid shirt and newly ironed jeans. He could be a businessman on his day off.

"Where you going?" he asks.

"Hiroshima." I answer.

"Sorry," he says, *"I'm going South, to Shikoku (another island)."*

"Okay," I tell him, *"then I'm going to Shikoku."*

"Fine," he says smiling, opening the door for me to get in.

When we cross the bridge, he turns to me. *"You have some extra time?"* he asks.

"Sure." I tell him. *"I have no schedule."*

"I want you to meet my family," he says.

After an hour drive through mountains, past industrial cities, we arrive at a small apartment building in Matsuyama. Raising his index finger, the driver asks me to wait. He goes into the building.

He returns with a matronly woman a lot like the first mama-san in Osaka. With the woman is a slender girl, about twelve years old, with JAILBAIT written in big metaphoric letters across her forehead. Pure tanned skin, thin dark eyes, just budding pubescence.

It's a family outing. Show the town to the foreigner. The four of us pack into the car and head to the local Buddhist temple. Dad pays for admission. I ring the temple bell.

Then we hit the best eel restaurant in town. Dinner costs about $30 each. Dad pays. After dinner, we take a local tour. I buy some souvenirs. Dad pays. Then we're off to the port so I can catch the boat to Kyushu, the next island. Dad pays for the boat too.

Fast-forward. I've left Japan. I'm in a Taiwan homo bathhouse. Three floors. The lockers are on the middle one. There are also two saunas, one with a large glass window in front, the other in almost total darkness. Downstairs is the "relax room." It's a large room with a bunch of cots in it. Against one wall is a giant video screen. On the cots, people... sleep! One to a cot! On the screen, Porky Pig says, "th...th...th.. that's all folks!" I shit you not.

On the top floor is another video room. This is an improvement: Hong Kong action movies. There's also a maze of little rooms with a futon and pillow in each. Curtained off behind the video screen, another room is totally dark.

I'm wearing only a towel, walking around the halls. Avoiding the big-bellied and the big-titted, I see a tall thin young man. Despite his slight acne, his face is beautiful, like a sandstone sculpture. I look at him, catch his eye, and smile.

BLAM! He's off. Around the corner like he'd seen a whiteman. Eeeek! Not an encouraging sign.

I stand in the hall, outside one of the little rooms. A hand brushes my forearm. I turn. Yuck! He's about my age— and looks it. I smile, bow slightly, and head away, toward the dark room.

My eyes can't focus. Every time the curtain opens, there's a flash of light. Shadows appear. Then darkness.

My nose and ears do all the work. I smell the sperm. I hear the moans, the sucking, the little breaths: caught, held, then released all at once. My blood surges, rising the towel draped over my lower body.

A hand touches my side. I freeze. It moves to the front, hitting the hair on my chest. Like it's touched fire, it pulls away and vanishes into the darkness.

Another hand. This one touches my neck, rises to my forehead, gingerly exploring. Then it traces my cheek. Stubble! Bang! It too pulls away and disappears.

Discouraged, I leave the dark room to patrol the hall. On my way out, I almost run into another beautiful young man. About twenty, with a buzzcut, his eyes widen in shock as he sees me. I smile and go back on the prowl. No luck. I return to the dark room.

As I arrive at the curtain, Buzzcut's ahead of me. He looks sideways at me. A Mona Lisa smile brushes like a lady's powderpuff over his face.

I follow him in. In the shadows, what I guess is him leans against the wall next to the curtain. I lean on the other side. He edges toward me. I can smell him. A clean Oriental smell. As I shift position to move closer, a big shape steps between us, completely blocking the light. The shape ignores me and moves toward Buzzcut. PAHTCH! The sound of a slap. The thud of skin against skin. The big shape leaves. I move in.

We stand one next to the other. I brush my hand against his arm. Then withdraw. A few motionless seconds later, his arm brushes mine, lingering a bit. I raise my hand cautiously to his chest. He stands there. My blood-gorged twinkie pushes against the towel.

When he doesn't move, I run my fingers over his smoothness, lingering at a nipple, feeling it grow erect under my fingertips. He raises his hand to my chest. The big test. Tickling my fur, his body language says "yes!" to my foreignness.

Slowly we lower our hands to grab each other's turpitude. Stroking back and forth...

Ok. Enough porn! Finish yourself off, then come back. I've made my point (and his!). For most of the bath-goers I was a foreign object of fear or disgust. For at least one, I was a foreign object of lust.

I was not a "complete human." No one was interested or afraid of me for my intellect, sense of humor, or athletic prowess. They were only interested in the hairy foreigner.

What's true on the Taiwan sexual front was true on the Japanese hitchhiking front and most kinds of relationships. I'm an object. Until (and if) people get to know me. I remain an object.

Contrary to the feminist whine, being an object is not bad. We don't always deal with complete people. When I see my doctor, I don't care if she's a Yankee fan or if she can whistle with a mouthful of water. She's a medical object, there to serve my needs at the time.

It's valid to say "I don't want to be ONLY a sexual object." It's strange to say "I don't want to be a sexual object." Why not? Don't you like sex?

Sure I'm a complete human. My friends know that. That's enough. For travel, I'll be a foreign object. It gets me rides, food, and let's me see what I'd never otherwise see. It even gets me laid.

I'd be a sex object too, if I could. Just take a number and step right up.

ENDNOTES *[The new column-length rules*

force me to limit these. You can get the complete endnotes by subscribing to my column or reading it on my website: www.freeyellow.com/members2/seidboard/index.html]

—> *Don't tell me it's catching? dept:* I've written that Holland and Denmark are the only two countries freer than the U.S. But, it looks like things are changing. Schelto Patijn, the new mayor of Amsterdam, has modeled himself after New York horror story, Benito Guilliani.

The Dutch passed new laws against porno postcards, pissing in public and street musicians. You get fined $125 for giving a cop the finger. In New York, you'd get a plunger up your ass.

—> *The Indian Solution dept:* Swami Chaitanya Keerti from an Indian (turban, not feather) sect known as the Osho Commune supports Clinton's penile adventures. He encourages Clinton to express his sexuality.

"If you are the president of the most powerful nation and you don't have a normal sex life, you could throw bombs at other countries out of your own personal frustration." he said.

—>*Zine of the month dept:* Yowee Zowie, I haven't seen anything this cool and obsessed since *Murder Can Be Fun!* It's called *Tail Spins* (POB 1860, Evanston IL 60204). Along with your usual MELVINS story there's an interesting story on hermaphrodites. But the crowning glory is a 25 page "History of Cannibalism." More than you want to know! Excellent research, well-written, This one is it!

—>*Speaking of Osaka dept:* Along with the cool whorehouses, my pal Sven took me to a cool bar. Called the *Agave Cafe*, it's run by an LA Chicano and his Japanese wife. Great food, fun place, cool people. I don't have an address, but if you're in Osaka, or will be, call (6) 213-8110 for directions.

—>*The Cure for Punk Rock dept:* The following abstract is from *Medscape Mental Health* Vol 3(3), 1998:

The Disruptive Behavior Disorders (Oppositional/Defiant Disorder and Conduct Disorder) and Antisocial Personality Disorder classify antisocial behaviors across the developmental spectrum. These criteria reliably describe deviations from behavioral norms but have limited treatment implications...This paper focuses on aggression with irritability and mood swings, a problem for which clinicians often use mood stabilizers like lithium, carbamazepine, or valproic acid...This article also notes a link between this type of aggression, and use of marijuana. Antisocial adolescents use large quantities of marijuana to "chill out" (calm down), and they reduce marijuana use when their aggression diminishes on medication, suggesting that self-medication is occurring... This raises the possibility that intervention at an early age in children may prevent antisocial outcomes in general and substance use in particular.

In case you don't get it, that means that if you drug kids at an early age, they won't wind up as punk rockers using marijuana. Don't you just love science?

Ok, here's the punk rock soap opera column episode #36 Lawsuit Party. Ok, where should I start? Well here's a weird one. Supposedly, the reason the DOWNFALL LP has been announced in the Lookout catalog for the past 5 years and still hasn't been released is because Lint told Lookout that they cannot release it until Larry apologizes to MRR and George Tabb for being a baby just because they made him out to be a simian Pontius Pilate. It seems its much more complicated than that because Kathy and Patrick (who have had to clean up the mess of people peeing in the mail slot for the past year and a half) will quit and take the rest of the staff with them if Larry does bow down. Matt from Rancid is pretty unhappy with the whole situation because not only is he friends with all parties involved, but if the store closes there will be no place to pee in that part of Berkeley. In the middle of all this Jesse Michaels shows up with the cover art for the DOWNFALL LP. Trouble is that he was so drunk he forgot what band he was doing the art for. So when he arrived with the exact same cover he'd done years before for the OPIV "Energy" album, needless to say everyone freaked out. With the deadline closing in, Kathy Baur came up with what Chrisser called a brilliant idea. She suggested they color in between the lines, then let Chrisser draw a bunch of his stupid cartoon characters around it..."nobody will know the difference," she exclaimed! Jesse just looked on and moaned about how he has to get back to Florida to rehearse...he has just joined AGAINST ALL AUTHORITY. Lookout is in desperate need of the sales from that DOWNFALL LP since they bet all their past earnings on the DONNAS who with THE CRIMINALS will betray Lookout for Billie Joe's Adeline Records. Also MR T EXPERIENCE will also jump ship to a major once Joel gets over the 3 year episode of mono that he's been trying to beat. Hey when you make out with every 15 year old from here to Amsterdam you gotta pay the price. Larry wasn't around because he was in New Hampshire trying to get Nick Fitt to sleep with him. In case you were wondering, Larry paid Nick a full year of college tuition to get something nice said about him in MRR.

At the PETER & THE TEST TUBE BABIES show at the Tune Inn in New Haven CT, there was a riot, or at least an enormous brawl. Basically, there were rampant rumors of nazis being about, someone hit someone, someone hit someone else, and eventually this kid got dragged 50ft down the street by a car. it made short leopard skin-clad chicks on the sidelines feel nostalgic.

By the way the fat Donna is actually pregnant.

Markie Ramone and his band toured with FYP and BEATNIK TERMITES. Markie wanted to get most of the cut at the end of the night but everyone kept leaving after FYP. They had to make FYP headline so people would stay to see him sing I wanna be sedated. Markie badmouthed George Tabb every night because George wouldn't replace his drummer with him in FURIUOS GEORGE. At the end of the tour Markie begged Todd from FYP to put in a good word for him to George so he could headline at a show again someday.

Tim from AVAIL recently punched a black guy in a puffy jacket who was giving him shit about his confederate flag shirt. The judge ordered Tim to sign over Avail's sizable royalty check for that month, thus screwing over the other band members who needed it for alimony payments.

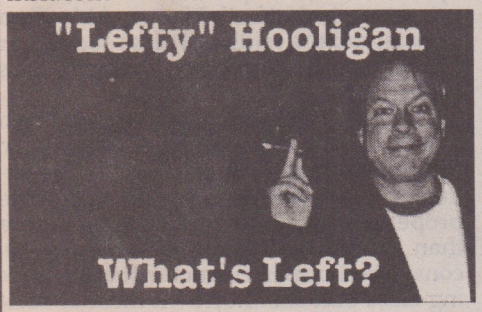
Ok last month I wrote about a zine that has not come out called HIT LIST. Well it seems it already has problems before the ink even hits the page. Ok, well Mel Chapowitz and Jeff Bale already had a falling out since Mel likes cheesy pop bands. I think that's why Mel had a problem with MRR too. So Jeff ain't putting his name on some wimpy-assed mag with some wimpy assed band like JETS TO BRAZIL in full color on the cover. So, Mel leaves in a huff. The problem is that without Mordam distributing it, its gonna be harder to find in a store than Greedy Bastard. So Jeff calls up Greg Lowery of Rip-Off Records to be in charge of getting it to Mordam. The problem is that Mel has already called Mordam and told him he's going to sue them if they distro a mag with a name he came up with. (I don't understand why Mel would sue the people that pay his rent, but this is how the story goes) Then Greg gets a call with a threatened lawsuit as well, but it turns out that Brett from Cold Front has already copyrighted the name. Anyway Mel found his medicine behind the baseboard a week later and everyone made up. So, Mel has decided to do his own cheesy pop wannabe MRR and is calling it Shredding Paper.

BAD RELGION is signed to do a Pepsi commercial.

A book about GG Allin in coming out in January and movie producers are already all over it to make a major motion picture about it. We're not sure who will play the towering tattooheaded ugly but Mykel Board volunteered himself to stand

in for his stool stained penis cutaways.

See ya soon. heart anne annerkey@msn.com



"You're old enough to kill, but not for voting."

The minor injustice expressed in this line from Barry McGuire's apocalyptic song "Eve of Destruction" was set right in 1971 when Congress lowered the voting age from 21 to 18 through a Constitutional amendment. Things started to percolate in the Action Committee for Peace and Social Justice (ACPSJ), our local peace group in Ventura, California, when we heard the news. So let's step through Mr. Peabody's Way Back Machine to the spring of 1972.

Roger, one of the older (older as in 27) members of the ACPSJ, belonged to the New American Movement (NAM). Historians of the '60's like to focus on the Marxist-Leninist factions of Students for a Democratic Society when SDS fragmented in 1968-69 (Progressive Labor Party, Weatherman of Revolutionary Youth Movement I, October League and Revolutionary Union of Revolutionary Youth Movement II, etc.) A quite sizable anti-authoritarian tendency also came out of SDS, grouped around Murray Bookchin and the Social-Revolutionary Anarchist Federation. And a considerable proportion of rank-and-file SDSers had democratic socialist politics, out of which NAM emerged. NAM was firmly committed to electoral politics, though the organization debated whether to move the Democratic party to the left or to support some third party alternative. Roger wanted the ACPSJ to make its own foray into electoral politics in order to bring a progressive/leftist social agenda to the public's attention.

Roger looked into the 1972 elections for the Ventura city council and district school board and discovered that the age qualifications for candidates amounted to being able to vote. So when the voting age was lowered to 18, so was the age to run for these offices. Roger suggested that our group field a 4-person slate of 18 to 21 year old draft-aged candidates for the city council that would run on a municipal socialist platform to oppose the Vietnam War, make Ventura a draft resisters' sanctuary, limit urban growth, roll back rents, heavily tax oil companies in the city to pay for social programs, legalize marijuana, etc. The anarchists in ACPSJ then caucused and put together another 3-candidate slate to run for school board on a free school platform that proposed abolishing the school board and turning over the running of each school directly to its students and teachers. I was one of the school board candidates.

The tactic worked fairly well. We walked door-to-door, passed out campaign literature, participated in well-attended public debates and received a fair amount of local media attention for our leftist anti-war politics. The electoral work gained a dynamic of its own however, and eventually even Roger was asking: "What if we win?" Of course we didn't win, but our showing at the polls, especially for a bunch of kids, wasn't bad. We also had a very tiny impact on our city beyond publicizing our politics. One of our city council slate's proposals was for a municipal/county-wide bus system, with free rides for youngsters and old folks. No such bus system existed at the time, and every other city council candidate not on our slate immediately picked up on this proposal. Today, Ventura has a bus system with child and elderly discounts, thanks to our 1972 campaign.

The point of this flashback is not to praise electoral politics, but rather to point up the inconsistencies of presenting radical socialist politics in such a non-radical way. As a tactic for gaining publicity our electoral work was a modest success. But we put a tremendous amount of effort, all of our group's resources and eventually some of our faith into a campaign proposing to transform the community we lived in, and all we got out of it was a lousy bus system. I epitomized these inconsistencies in many ways, me a stone anti-state anarchist running for school board. I ran for the school board proposing to abolish my own position once elected, compounding the convolutions.

Not that I've gotten any more consistent since then. I still rage against electoral politics, yet I still vote. I used to excuse this by claiming that as a pseudonym "Lefty" Hooligan represents a pure political type, whereas personally I'm a much more diverse political person. I'm afraid it goes a little deeper than that however.

For instance, I seriously believe that the Left gets stupid when it comes to electoral politics.

Take the November 3 elections. Please. In my home town of Oakland, what's charitably called "the progressive community" by-and-large supported Jerry Brown's successful bid for mayor, not to mention Jerry's victorious Measure X to substantially increase his mayoral powers. Jerry has fostered a cult-of-personality around his new image as populist reformer, with folks believing this clever repackaging and expecting the zen mayor to stick around for the long hard years of substantial work it'll take to turn the city around. For Jerry, well known for a short political attention span to begin with, his Oakland victories are mere stepping stones in a much more ambitious political career. If he's smart it'll be a run for the US Senate, which he has a chance at winning. If he's true to form it'll be another whacked run for the presidency, perhaps on the Labor Party ticket. In any case, Jerry Brown has no intention of hanging around Oakland longer than is necessary to advance his peculiar political pretentions.

Another embarrassment was how so many folks so highly critical of the Democratic party fell in line and called on the Left in particular and progressives in general to support Democrats over Republicans on November 3. First it was the chain email from Michael Moore forwarded to me by a well-meaning friend, and then it was a Jesse Jackson "get out the vote" radio ad on a Bay Area classic soul/r'n'b station we sometimes listen to at work. Both presented the same basic argument. The Republicans were attempting to overturn a legal presidential election by impeaching Clinton on insubstantial charges. The '98 elections were intended by the Republicans as a "mandate" for their impeachment plans. Therefore, no matter what we thought of Clinton, we needed to hold our nose and vote Democratic in order to tell the Republicans to back off. For Jackson this meant encouraging poor minority folk to vote in the first place. For Moore this meant telling the Left, among other things, not to waste their votes on no-win third party candidates.

The call to "rally 'round the Democrats" one last time has been made by different sets of progressive pundits for different reasons virtually every election I can remember. And on every occasion we were asked to support a political party that regularly committed crimes against us and folks like us around the world. No, I'm not talking about Bill Clinton shtupping Monica Lewinsky and lying about it afterwards. Clinton abolished the right of the poor to public assistance, dismantled the federal welfare system, and rapidly liquidated public housing across the country. He helped balance the federal budget through deep cuts in social programs while continuing to support the Pentagon's swollen budget. He put more cops on the streets, built more federal prisons and expanded the use of the death penalty. Clinton pushed through NAFTA and continued to lobby for "fast track" negotiating authority on future trade treaties. He refused to sign treaties abolishing land mines and establishing a world court. He insisted on NATO expansion, continued to embargo Cuba, committed US troops to Haiti and the Balkans, and bombed Iraq, Sudan and Afghanistan.

Impeachment is too good for the fucking bastard!

Yet instead of abstaining from electoral politics altogether so as not to legitimize this farce, I continue to vote. I've

given my meager reasons before. I vote on ballot propositions because they have an immediate impact on people's lives. I vote for third party candidates because I think a parliamentary system would be more interesting than our two party one. I have no illusions that parliamentary politics will achieve revolutionary social changes, only that they are incrementally better than our two-party system. Similarly, when I need to get across town, having a bus to ride is better than not having one. But there's nothing revolutionary about catching a bus. So instead of devoting every spare moment to fomenting social revolution, I take 15 minutes every couple of years to punch a ballot.

The gross inconsistencies of an anarchist running for public office or of a revolutionary Marxist voting in elections become paradoxes when viewed abstractly. The classic paradox consists of two statements: "I always lie" and "I'm lying right now." If I always lie, then saying I'm lying right now is a lie, which means I'm telling the truth, which means I'm lying... You get the picture. This very paradox reduced otherwise super intelligent robots to smoking ruin in the Kirk/Spock generation of *Star Trek*. Actually, when a computer is programmed with a paradox, it just goes into endless oscillation between "yes" and "no" positions. By contrast, humans seem to have the capacity to keep paradoxical beliefs and practices in their minds and lives without being similarly immobilized.

The ability for people to embrace paradox might be due in part to a paradox often becoming a contradiction when it's lived out. And contradictions change and evolve. On the level of society, Marx postulated that all social contradictions were the product of class society, and that these contradictions changed progressively through a materially grounded Hegelian dialectic of thesis-antithesis-synthesis. By implication then a classless society would also be free of all antagonist social contradictions. It took Mao to realize that perhaps contradictions are much more basic to the human condition and will exist even in a socialist society, though he still considered the basic form of the contradiction to be progressive. In turn I dispute that contradictions are necessarily progressive, and it's more than my evolution from an anarchist who ran for school board to a revolutionary Marxist who voted November 3 that makes me leery of Marx's idea of progress.

That's a topic for another column. For now I'd like to point out the obvious. Contradictions can be a rich source of personal growth and artistic expression. And the example of our city council slate in Ventura demanding municipal socialism and getting a bus system is simply a basic negotiating strategy. Demand the whole pie in order to get a few crumbs. Only I take this to the extreme in "Lefty" Hooligan and demand the whole damn pie shop in order to get some free pies. Demand social revolution to get necessary social reforms and occasionally you get social revolution.

Another interesting paradox...

To conclude, one contradiction I'm not guilty of is preaching working class politics while living a middle class life. Larry Livermore recently implied this. Now, I don't expect Larry to have a coherent class analysis any more than I expect my cat to understand calculus. But I also know that Larry loves to toss around barely comprehended concepts as a smokescreen when he's getting hammered in an argument. It's when he starts calling you a delusional liar that you know you've hit a particularly sore spot with Mr. Livermore.

For Larry class is a matter of how much money you make. In this his thinking is quite mainstream. Most US social science equates social class merely with income level, and in so doing fabricates a counterfeit statistical definition of social class that underpins the popular notion that America is a "middle class society." The society's population profile is arbitrarily divided into quintiles, with the top 20% of income earners considered upper class, the bottom 20% relegated to lower class, and everything else defined as various levels of middle class. You know; lower-middle, solid middle, upper-middle... This and a couple of other factors (widespread postwar home ownership, increased access to higher education, rising consumer expectations, etc.) helped to define the myth of a broad prosperous American middle-class in the 1950's and '60's. It's frayed some since then, what with most incomes in this fake middle class gone static or actually in decline. The myth of the middle class is very much alive however, and Livermore's one of its hucksters.

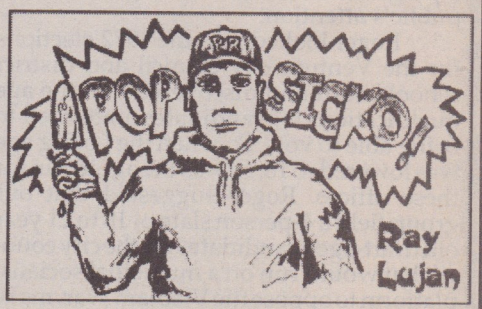
For a more accurate understanding of class, we need to quote a revolutionary who died in the 19th century: "[T]he most common and durable source of factions has been the various and unequal distribution of property. Those who hold and those who are without property have ever formed distinct interests in society." That's James Madison of course, from *Federalist Paper #10*. Those Indian killing, slave holding, rum running "founding fathers" of the United States of America were hip to the ideas of class and class struggle. They simply were on the side of the propertied class. The first thing that's remarkable about Madison's quote is its refreshing candor. Unlike so many modern political pundits who do their best to deny outright the existence of real class and class struggle, Madison laid them out as one of the fundamental divisions and conflicts in society. He also came damn close to nailing down the basic definition of class in property ownership, the quote's second remarkable feature. Karl Marx would refine this idea by contending that social class is based upon the ownership or lack thereof of *private* property. Yet both Marx and Madison understood the nature of class society far better than experts today who equate class with income.

Cross reference income level with ownership and control of stocks and bonds, real estate, means of production, investment capital—all the elements of private property—and it turns out that not more than 3 to 5% of the population can be considered upper class or *bourgeois*. Ruling class because they own most of society's wealth, not to mention the government. Perhaps another 20% of society is true middle class. Small business owners, professionals, top-level technicians, corporate managers; a middling class that Marx called petty *bourgeois* because they own highly specialized skills, expensive tools, some measure of property from which they make their living. The rest of us, over 75% of society, earn our living primarily by selling the only thing we own—our labor—to the *bourgeoisie* for a wage. The defining feature of class here is the ownership of private property. The *bourgeoisie*, petty and proper, own most of the private property in society. Workers own virtually no private property. As such I should have been more specific when I called Larry Livermore *bourgeois* two columns ago. He's actually petty *bourgeois*.

Very petty.

Okay, I've used the joke before. but I just couldn't resist. I know you need to win over portions of the real middle class to have a go at social revolution. That's another subject, and another column. Nor can I deal with secondary components of class status or issues of social mobility in the remaining space. This'll have to do it, until next month...

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.



So here we are again practically on a semi-regular basis. Keep those pop-ish releases a comin' and I'll try to get to the decent ones with as little lag time as possible. So your punk band has decided to

change a bit? Maybe a poppier softer more listenable sound? Have no fear I'll cover it here and if it should be given a regular review I'll point it out. Send an extra or two of course. I can't say this mag is it's most supportive towards the melodic stuff. We've started a crappy trend or two in my opinion. Style style style unfortunately. But we do cover what we should cover. Me and Tom would like to think we have our coverage area down. It hasn't changed in quite a few years. Not when Tim died! Shit, I go to indie rock shows and I go to an occasional "major label" show and there is no mistaking them for a raging Gilman show. Although I'm not saying what's better or worse. I think bands and labels know when they've changed. Since there's no money out there for 99 percent of the bands going on anyways I hate the term "sell out". Sell out to what a running van? I've known my share of major label record store clerks and waiters over the years. But MRR is about indie and punk and not about loyalty to people who used to be punk or into punk. I accept and respect MRR for what it is even though it only covers a small portion of my musical interests. I guess what I'm really trying to say is: A) Do what you gotta do, B) Enjoy the ride, and most importantly C) Can the Chemical Brothers be punk?

Alright. Crackle Records (PO Box HP49, Leeds, LS6 4XL, UK) is at it again. Two great full-length CD's of new stuff from their two best bands. SKIMMER cranks out "Vexed" with great results. Great under-produced pop punk that is both catchy and buzzsaw. Damn I love these guys. Anyone into pop punk should have both their CD's or you should be forced to take a time out. No letdown in sight for these guys. Think of a mixture of the Buzzcocks and Husker Du. Yup. That's right. CHOPPER gives us "Last Call For The Dancers". These guys have a more full sound reminiscent of Leatherface and Snuff. An awesome full length of original stuff too. I can't seem get enough of these two bands. Way beyond recommended! The TRAVOLTAS "Modern World" LP on Screaming Apple Records (Dustemichstrasse 14, 50939 Koln, Germany) is cool power pop stuff along the ways of the Basement Brats and the Yums Yums. These guys really have a Beach Boys harmonies gone punk thing going on. Produced by Marky Ramone too. This is fun summer-ee stuff. I want to hear more (prior releases?) from these guys. Let the search begin. The FUN SIZE "Glad To See You're Not Dead" CD on Fueled By Ramen (PO Box 12563, Gainsville, FL 32604) is good emo punk stuff a la early Samiam and poppy Hot Water Music. Good powerful production a la J Church too. OK you know the sound. Screaming and octaves a plenty yet quite listenable. Good stuff.

The ALKALINE TRIO on Asian Man Records (PO Box 35585, Monte Sereno, CA 95030) has a New Sweet Breath trio thing going on with vocals that remind me of They Might Be Giants. But what the hell it works. A good trio with a good batch of quirky but powerful tunes. The JETS TO BRAZIL "Orange Rhyming Dictionary" CD on Jade Tree (2310 Kennwynn Rd, Wilmington, DE 19810) is pretty great. Noise, a little keyboard, Psychedelic Furs rip-off vocals, and heavy woe is me lyrics. A combo featuring some guy named Blake. A nice come back. The WAYOUTS "Better Days" on Harmless Records (1437 W. Hood, Chicago, IL 60660) is melodic emo stuff mixed with quiet indie type stuff. Definitely the owners of effects pedals on the guitar front. Quite mellow at times. A decent listen from a band that will probably get better when they define they're direction more. On the noisier emo pop punk front is the new MY PAL TRIGGER "Lessons In Ancient History" CD on Kat Records (PO Box 460692, Escondido, CA 92046). Slower and more groovy than their prior releases but still heavy enough with a Jawbreaker feel. This really grows on you. The F.T. (aka Fucthat) CD "Here's Ten Reasons Why" on Crack Records (PO Box 29045, Eatons Place, Winnepeg, Manitoba, R3C 4L1, Canada) is one of those Fat/Dr. Strange sounding bands that does it so well you gotta recommend it. Catchy, riffy pop punk done right. DISCOUNT came to town with their great gal vocals meets J Church tour de force. Whew what a band! Sporting a new CD EP on Aussie label Shagpile (dist. by Shock). Actually it's a split with Cretins Puddle. Still, two old songs and two new ones that are well worth your money if you can find it. Also a deal is the latest J CHURCH singles comp "Altamont '99" on Augogo (PO Box 5420, Melbourne, 3001, Australia). Picks up where the last one left off with some re-recordings too. The SHAFT "El Grupo de Rock" CD on Kokizz-y-que Records (2500 San Antonio #3, Austin, TX 78705) is a bit pop but could also fit into the Fat/Dr. Strange thing. Straight forward music with very melodic (not wimpy) vocals. Cool cover of "When You Were Mine" too. A good disc. On the more punk front, the FORGOTTEN "Veni Vidi Vici" LP on TKO Records (4104 24th St. #103, San Francisco, 94114) is great brit influenced punk a la Rancid and early SLF. This is one awesome "street" full length. I hope this gets the attention it deserves with that crowd. Not a weak number in sight. Their EP was great and this is way better than that. Up there with the big boys.

On the re-issue front this month, I've got one band CHELSEA! Captain Oi (PO Box 501, High Wycombe, Bucks, HP10 8QA, UK) has finally re-issued their first three LP's on CD with bonus tracks tacked on. Their debut "Chelsea" is one of my all-time fave records. 1st generation brit punk a la the Clash and well Chelsea. These guys were right there to create this sound that went on to influence many a Stiff Little Finger and Angelic Upstart. Also out is "Alternative Hits", known here as "No Escape". A great singles comp of anthemic hits including the classic "Right To Work". Last is the "Evacuate" re-ish with the hits "Evacuate" and "War Across Nation". Not as strong as the first two LP's but well worth it for the 7 bonus tracks including "Freemans" and "Rockin' Horse".

Winding down with the not exactly hardcore stuff, The SERVO "Blueprint" EP on the previously mentioned Crackle Records is great gal singer fuzz pop a la the Flatmates and Talulah Gosh. Very brit vocals here. I love this EP! A little harder than most fuzz stuff but no less charming. More from these folks and like bands are always welcome here. In a similar vein but with more of a Kenickie feel is the POP TARTS "O.K. Vollgas" EP on Bungalow Records (dist. by Rough Trade). A german gal-ish group. A little Motorcyle Boy influence too. A good for song EP for a band that has at least of couple newer releases. The GIRL FRIENDO "Air" EP on Piao! (BM Nancee, London, WC 1N 3XX, UK) is great gal pop with a lite but not quite twee feel. Quirky tunes with piano and a bit of polish. This band could be real big. Really cute as fuck stuff. Local band WUSSOM*POW! has a cool debut 45 "Kitchen" (PO Box 410312, San Francisco, CA 94141). Very twee and minimalist. Although these folks kind of remind me of Sarah band Brighter live, this 45 sounds like a cross between Belinda stuff My Bloody Valentine and Young Marble Giants. A good release for you twee folk. The HISSYFITS "All Dolled Up" EP on Mutant Pop (5010 NW Shasta, Corvallis, OR 97330) is punky pop with a primal UK post punk feel. A gal group from New York with some cool harmonies and a heavy slower beat. I look forward to hearing more from this up and coming band. The RECEIVERS "Drop Out" EP on Cheetah's Records (PO Box 4442, Berkeley, CA 94704) is punky mod pop from an ex-Struggle Buggy. Very tuneful stuff that is probably more true to real 1977 stuff like Eddie and The Hot Rods which probably isn't considered punk by today's standards. One of the better bands around here these days. The GLOSSARY "Southern By The Grace Of Location" CD on Champ Records (PO Box 5022, Murfreesboro, TN 37133) is good indie stuff in the Stereolab and Pound-sign vein mixed with quirkier tunes with a more lo fi US sound, and sometimes gal vocals. A bit of keyboard and a bit of noisy guitar. Last up is the FLAKE MUSIC "When You Land Here, It's Time To Return" LP on Omnibus Records (PO Box 4522, Davis, CA 95617). Formerly known as just Flake, these guys have a great lo fi Wedding Present feel. They used to be more punky, but they now dabble with acoustic stuff too. A good band who came thru town this summer and didn't disappoint. A band that warrants more attention than it gets

for sure.

Well well well. That's it for this month. Later.

About 12 years ago I remember being at a show where a friend of mine asked a skinhead about the Skrewdriver shirt he was wearing. The response was, "I'm not into the Nazi stuff, but the tunes jam."

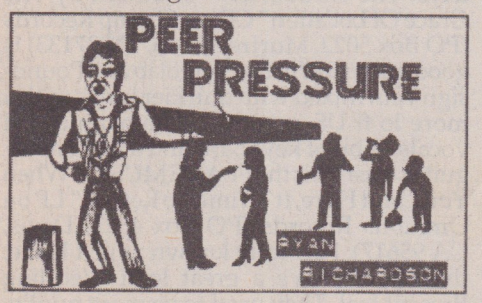
At the time, there was a real problem with nazi skinheads at S.F. Bay Area punk shows. Their views on racism fluctuated depending on whose company they were in. Around other skins it was goose-stepping and shouts of "Sieg heil". One on one, around average punk folks, it was "I'm only into Skrewdriver because their music is cool".

These days Nazi skins are rarely, if ever, at Bay Area shows and you definitely never see Skrewdriver shirts. It's a beautiful thing indeed.

But if you're at a local show you'll likely see a few black metal shirts here and there. Burzum, Mayhem, Emperor, and so on. You know... the whole group of Scandinavian black metal bands who are so outspoken about their Aryan supremacist beliefs and heritage. The same bands who in interview after interview have declared their hatred for not only non-Aryans but homosexuals and anyone who practices a non-Satanic religion.

It's strange that in a scene that supposedly has zero tolerance for racism there are guys walking around with Burzum longsleeves on. Why would someone support them when they're obviously a racist band? Here's the answer most often overheard: "(laughing) Yeah, the racist thing is pretty lame, but their music kicks ass."

"Never again", huh?



I got the following electronic diatribe from the Cantankerous Canadian, Frank Manley, concerning my review of the Vancouver Evolution EP a couple columns ago. The subject heading was "As Usual: All Wrong". Frank sets me and the rest of the world straight: "You sure know how to provoke me. There I was happily under my rock when I see your 'review' of the 'Vancouver Evolution' boot 7". Okay, here goes: not only is it not based on Vancouver Independence (you meant Vancouver Complication) [editor's note: yes, I did], none of these tracks were ever released. At least not until they appeared on the Last Call double CD that came out in 1988." Once again, Frank has proven that I do not know everything. In fact, I try to tell people this very thing which is so apparent to this troublesome Quebecer. Sorry, folks. Frank has apparently gotten off his lame ass to begin work on the barrel-scraping SMASH THE STATE III... sure to send snores through North America and beyond. Sadly, Frank still can't face the fact that more great punk records came out of Texas than from his entire country.

Due to the unexpected positive feedback about my last "scenery report" of the last Austin Record Convention report, I bring you the second (much shorter) installment. As I stated in the previous installment, there's no better place to people-watch. Out of all the the toiling, under-deodorized masses, I have chosen my three favorites and awarded them with the appropriate medals.

Taking the bronze, we have....

THE CHEAP GERMAN: I was set up at the record show with my sidekick, Boris, selling record players. From across the way appears a large, overly tanned man with gold glasses, a bulging lower lip, hair feathered on top and slicked back on the sides, and his shirt unbuttoned about two feet too much. I think to myself: this guy ain't from 'round here. He speaks. "Vat do joo vant fur dees?" pointing to the Phono Book, a record player that, yes, looks like a book. So stupid, it's cool. Anyway, I tell him the price: $100. Too much, he walks off. I confer with Boris. We agree. The German Mark is kicking ass, and this guy should get no price breaks if only for the fact that some kind of fashion penalty tax should have already been imposed. The next day, he comes back. "How much?" We tell him that's it's a sellers' market (i.e. good luck finding a 60s battery powered turntable that looks like a book somewhere else, pal) and that the price remains unchanged. He says, much like the Terminator, "I'll be back". When he finally does return, the player has sold and he and his son scurry off to buy a rare Steel Dan promo. He appears to have lost yet another button.

Coming in a close second and walking with the silver is...

MR. I BUY RECORDS: The night before the show, I was summoned to another hotel where I've been told there is another dealer who wants to check out the portable record players. I meet him out front. Pleasant fellow in his 40s. We head up to his room. The door swings open and there it is. The legendary "I BUY RECORDS" shirt hanging, freshly pressed, waiting for its moment in the sun at tomorrow's record convention. See, this shirt has evoked so much laughter between me and my regular convention sidekick, Steve, that it has — in our feeble minds — become the stuff of legends. We imagine him wearing the shirt for endless days hoping, praying that someone will see his shirt and offer him an incredible collection of records. We imagine "I Buy Records" spray-painted on his pick-up truck door. Tattooed across his ass. Stamped on his driver's license. Included in all his holiday greeting cards. The I BUY RECORDS shirt ain't some store-bought, pre-printed, available-to-the-masses shirt. It's a knit shirt with neatly arranged velvet press-on lettering. Anyway, I think to myself "I finally meet the man behind the shirt". I get out the record players and he and his friend (think Beeker from the Muppets) begin to fiddle with the players. Beeker begins pointing out flaws with the players and doesn't stop. I think to myself "they're 30 years old, numbskull, what the hell do you expect?" but only manage to say "yeah" and "oh well". Mr. I Buy Records asks if he can throw a record on one of them. Sure, I say. Beeker pulls out a 45 and snickers "this is a good 'un". The needle drops. It's Johnny Rebel. For those not familiar, Johnny Rebel is an old-time crooner who sings about — you guessed it — the Klan, worthless Negroes (you can bet he doesn't use this particular term), etc. and etc. At this point I've been there for at least fifteen minutes, and I'm thinking Mr. I Buy Records better be sayin' "I Buy Record Players" real fucking soon. I'll spare you the continuing "humor" I got to hear. No real punchline here, though I now imagine I BUY RECORDS is flaming letters in someone's front yard. Anyway, I took his money and wished I'd given the tone arm a good twisting before I handed it over. It's depressing to know that there's probably twenty more guys like this schmuck living in the same trailor park, all of them donning shirts with "I Buy Earthworms" or "I Buy Toothpicks" or "I Buy Pennies"...

And taking the GOLD for his home state of Illinois...

THE DOCTOR: This guy was AWESOME. I was peddling portable record players at a local hotel (jesus, don't ask) and there appears a 50ish man wearing unusually sporty clothes including stretchy foam knee braces. Imagine the guy who does the Juice-O-Matic infomercials. Anyway, he says he'll take four players (that's four Ben Franklins, folks—yes!), so we head up to his room. The first thing I see is a bag of O-Lean! Potato Chips. I

steer clear and try not to think of the horrible intestinal happenings that will take place a few feet away in the morning. He pulls out a really cool 45 carrying case. He shows me the first Beach Boys single. I hate the Beach Boys, but it's cool anyway. He queries me about my record interests. I tell him. He says he likes the Misfits and I think the world might be a much different place if my grandpa liked the Misfits. Anyway, he then claims to want to learn more about obscure American punk. I think, "yeah, right". Then he comes out with the best line of the entire convention: "See, Ryan, I'm not a dealer. I'm a doctor." I should've given him the record players no charge at that point. His claim was later corroborated by locals who said that, yes, this guy not only gets the goods in nothing but mint condition but that he's been doing so for longer than I'd been alive. Very cool. Nonetheless, I blow off his request to send him a list of punk records to look for. I mean, he probably wasn't serious, right? Survey says: WRONG. A few weeks later, the phone rings. It's the Doctor, and he wants THE LIST. I waste no time getting it in the mailbox. I didn't want to get the next convention and find a well padded knee flying across my chin to the tune of Where Eagles Dare. Long live THE DOCTOR.

That's all for this column. I hate everything except Mexican food and lipstick lesbians. Good night.

Saluton, amikoj mia!

Despite the repeated imprecations hurled upon our august quarters by the (mildly) worthy young person's political punk journal, none of the MRR staff have seen fit to fire off any salvos in reply. This may be due to a failure to wade through the juvenilities of said publication, or it may be a display of maturity and/or apathy. At any rate, it will be rectified forthwith (and before your very eyes, if your patience permits) as I have been offered certain considerations (the specifics of which I am not permitted to divulge) in return for simulating a rivalry (if this was an a actual rivalry, you would be instructed as to the location of regional relief centers), Al Capp style with the object of increasing reader interest for both publications.

My task is greatly facilitated by their most recent (at this date) cover scoop, which rips the lid off of MAJOR LABELS, specifically their failure to provide health care coverage to the bands that they own.

Is it not already established that major labels will screw bands at every opportunity and that in the vast preponderance of instances of bands "signing" (say ninety-nine and forty-hundredths) the results demonstrate that the artistes made a very foolish gamble indeed? So is it surprising that they treat bands as little like employees? Does the operator of a shell game and his confidantes treat their marks?

Is anyone actually ignorant of the fact that the "Entertainment Industry" thoroughly partakes of the traditional sleaziness (hurrah for tradition!) of show business with the amazing miracle additive of megacorporate fiddles? (Personally, I find much to like about large corporations, not least of which is the fact that one can rip them off without moral compunction.)

Another obvious point that apparently needs nonetheless to be made is, who cares about these "indie bands" signed to "major labels" who are unable to afford their own health care insurance? Are they doing such a great service to anyone other than themselves by pursuing their rock star dreams? I don't deny that if everyone had the inalienable right to be a rock star, it might be great during the first rush of buying each others' records, but for some reason I think it might prove unfeasible in the long run.

Maybe these nabobs should forego the ill-paying glamor of playing to 12 people on Monday night in Boise, Montana four times a year and get jobs that will provide them with what they need (a living wage, even) and stick with playing Boise on their vacations.

They might as well run a friggin' expose on crusty punks (or is that "krusty punx"? Oops, I guess MRR already tackled that in depth. Sorry if I seem hardhearted, but personal experience and observation have been compounded by recent reading of the "Beggars and Cheats" sections of Mayhew's "London's Underworld" on a friend's well-made recommendation). Am I really supposed to care that some especially lame band suffers for their stupidity? Will my empathy be repaid if they actually strike a rich vein of mass interest and attendant mass movement of units? If so, then by all means count me as one who loves his fellow man and I'm once again glad to be of service in helping humanity to shed its old, evil ways and perfect itself.

In the related field of hopefully more worthy opposition, keep a left eye out for Hit List, brainchild of Jeff Bale and miscellaneous other opinionated old bastards (I say that with love, man), including the only moderately old Rev. Norb (scourge of Punk Planet). If the magazine lives up to its prospectus, it should be a formidable (and very welcome) addition to this...whatever the fuck you call it. Gxis!

Teenage Suicide

WITH NICK FITT

I Miss Pussy

How's that for an attention grabbing title? The best part of it is, its the subject of the column. Keep reading, suckers.

On November 2, 1998 a member of my family died at the age of 10 due to diabetic complications. He was an important figure in my life and walked with me from the time that I was 8 until just recently. His death was mourned by me and my parents and he will be missed. Yes, fair readers, Midnight "Moose" Fitt was laid to rest underneath the rose garden in my backyard two weeks ago today.

I miss my cat.

What a weird fucking topic for a column. I brought this idea up with Mullet and he gave me this weird look with the sarcastic response "deep", but I think there's more here than he realized at the time or that you realize right now. There are more issues here than just my cat dying, although that is always a biggie. Like I said, he was a member of the family. But other than that there are a litany of issues to deal with surrounding that. I'm going to go through all of them.

First of all there is the question of life and death. I miss my cat. But there is not where it ends. There's this almost... retroactive grief. By that I mean in addition to the "oh fuck my cat is dead" kind of grief there is the "what should I have done" kind of grief. I've never really experienced that before. When other people die, I miss them in the present. This is the first time I've wished I could go back in time and more appreciate someone that I was close to.

I find myself wondering this about my dad. Every day that passes I find myself hating my father more and more. He is making life more and more hellish for everyone around him and nobody knows why. He is more distant than I have ever seen anyone in my life. Yet, I know that when he dies it will fuck me up. Beyond the obvious "why?", I sit here and think about things that I can do now to make the grief much easier to deal with. But there really isn't any. My dad is a fucker. When he dies, he will still have been a fucker. But I will sit there, crying, head in my hands going "oh fuck" over and over again because I'm a sap.

The issue of euthanasia has been brought into my life as never before. I can't decide which side of the fence I'm on. I run

back and forth both arguments in my head. I think to myself how much my cat was suffering. I think to myself about people's suffering. I wonder if we should treat people like animals. I wonder if that's necessarily a bad thing. I think about the misuse of animal euthanasia (my vet related tales to my mother of people having their pets put to sleep because they move to a place which doesn't allow animals). I wonder if euthanasia alone is a solution and if it can be implemented as such.

Often times I sit around and I ask myself, why aren't there easy answer? Why can't everything be simple? Why can't life just be the Hatfields and the McCoys and the good guys wear white and the bad guys wear black? The more I go in life, the more I find that the answers are often much harder than the questions, something that I once believed the opposite of. Furthermore, most people don't want the answers and I always believed the contrary. Watching my cat die has been a growing experience in this respect. I find myself once again examining issues of life and death, something I haven't done for some time. I no longer see myself as immortal. My sense of mortality has been reawakened.

Also there is the issue of coping skills. The first thing that comes into my head when someone says "coping skills" (or "_____ skills" or "coping_____" for that matter) is some postmodern bullshit abstraction that my mother would talk about a lot. But now I'm not so sure. I think that people's coping with things in different ways is a large part of who they are and to say that there is a "right" and a "wrong" way to react to things sounds kind of fucked up. I think the more nonjudgmental terms "social" and "anti-social" might be more productive, but that's just me.

Someone I know says that I have shitty "coping skills". And strangely, even though I believe every word that I just wrote, I'm beginning to think that they are right. I didn't cry when my cat died. I cried before. I didn't cry after. I fucking buried it. And I find myself wondering if I bury too much. I wonder if I just heap shit on shit on shit and that's why so many times the littlest thing can set me off into an emotional tirade. And then I think to myself- aren't my feelings just as valid as anyone else's? I try not to measure mine next to other people. I learned this during my stay at Fuller Memorial Hospital in 10th grade when I had to listen to "share, don't compare" about 10,000 times after I would wrap up my summary of why I was there with "But I feel like a loser for even being here, cuz I'm nowhere near as fucked as these other people and I'm just taking up space."

I think that perhaps the best way to deal with shit is to remove your emotional floodgates. People don't realize that feelings are transient, change with the moment and are irrational. I'm starting to get really annoyed with people who try and scrutinize my emotions as being illogical. To all the would be psychologists of the world- emotions are by their very nature not rational, asshole. I'm tired of being told that there is a correct way to respond to things. If anything, I don't respond enough of because of people telling me how I should and should not feel about things.

No longer will I second guess my reactions. Note- I said reactions, NOT decisions.

Quick history lesson- a little over a hundred years ago there was this old Jewish dude who thought that being a good Jew was based on how much you felt, not how much you knew so he founded the Hasidic movement which is responsible for all those fucked up looking people in New York City. I think we can take a cue from him and the entire Hasidic movement. From now on I would like how I am defined by the world to be based more on how I feel and less on what I know. If you give this notion a try in your life I believe it will work wonders. Give yourself an emotional enema every day.

Class dismissed.

ENDNOTES

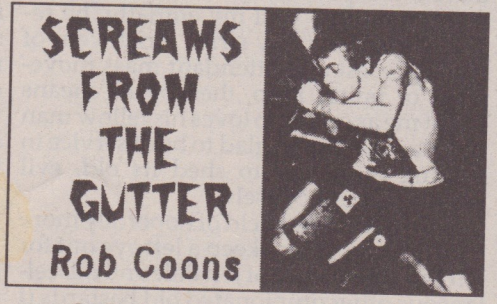
1. Blah blah blah... you can send your hate mail to Nick Fitt at 404 A South Main Street Attleboro, MA 02703 or XNickFittX@aol.com

2. Hey, tough guy, the "Xs" aren't there because I was straight-edge when I made the account, they're there because some fucker already had "NickFitt" and I happen to like the letter "X" so piss off.

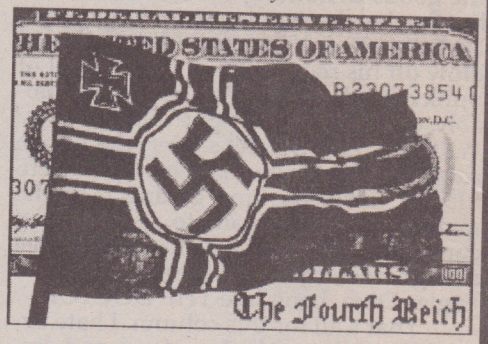
3. Everyone reading this right now is gonna send four ducats to my buddy Jay "Sugar Daddy" Litchfield and get his record from the Double Nuthins in return. Picture the Rip-Offs meets the Ramones meets three old guys. Baby Doll Records- 2160 Mineral Spring Ave. #7C, N. Providence, RI.

4. What is up with Ohio? Like... what is up with that?

5. I think next month I'll let my spellchecker run amok so that shit like "Nuthins" can be changed to "Nuttiness".



So I must be a completely losing my mind. In my column last month I listed my PO Box address incorrectly. I guess this is what happens when you have three different PO Box's from moving around so much. Confusion reigns supreme. Anyway, my correct address is PO Box 13085, Berkeley, CA 94712. So if you want to send me any letters or records for review, mail them to this address. If you sent anything to the address listed last month (which was to PO Box 31430) I apologize and hope I get whatever was sent. This month has been rather slow on the musical front, on both the recorded and the live show forum. And as I am sure most of you have heard, there is not going to be a Slap A Ham/Fiesta Grande show at Gilman St. this coming January. Instead I think Chris is going to do a big show in the spring, which will coincide with the ten-year anniversary of Slap A Ham. This information came straight off of his record label web page, so check it out for yourself. Anyway I will have a new and exciting column ready for you next month, so stay tuned!



Hello, my name's Dave Emory, and it's my pleasure and privilege to present to you Christopher Simpson, the author of among other titles "The Science of Coercion," On hardcover and softcover by the Oxford University Press, copyright 1994.

D: Chris Welcome to our airways.

C: Thank you Dave.

D: Let me begin first of all by thanking you for your work, not only "The Science of Coercion," but also your landmark work "Global" and the splendid "Lawn Beast," both of which I've read and my audience is familiar with and I think that history and society owe you more than they are likely to repay.

C: I think that's a little bit overstated. I think I've been repaid pretty well. You're audience might be interested in another book, it's a collection of declassified national security counsel records from the Reagan and bush administration and it gives a pretty good overview of contemporary US security policies in the words of the national security council and the president.

D: The title of the book?

C: A ponderous title, "National Security Directives of the Reagan and Bush Administration".

D: I believe I've heard of it.

C: It's a reference book, it's not something to buy in a bookstore, more like a library.

D: Certainly there's a lot to be researched yet from those years, in fact I think that research will hopefully take up an awful

lot of literary space and time. We have to move along here, lets get to the subject, your book "The Science of Coercion". In this work you collate two basic elements of contemporary American society, psychological warfare and mass communication. Why don't we start with a working definition of each.

C: Psychological warfare first entered the English language as a translation and a mutation of a Nazi German concept called weltonshonskreig which means world view warfare. During WWII the Americans built on that and expanded it and used it to mean a whole range of wartime type tactics involving propaganda, dirty tricks, covert operations, whatever to carry out the war. Where it emerges into our modern reality came in the wake of the war when more peacetime type of essentially the same tactics emerged. For years the government has told us that we're living in the world of no war, no peace and what that has meant as a practical matter is that we're living in a world of ongoing low level warfare. One of the early terms that was used to describe this is psychological warfare. Nowadays they call it low intensity warfare, sometimes it's called in a more polite form public diplomacy and so on... Just to build on that point for a minute, when you hear people talk about low intensity warfare, it simply means low-intensity compared to nuclear weapons. Low intensity warfare from the standpoint of people who are subjected to it is quite high intensity. Some people would refer to it as total warfare conducted at the grass roots level. It's basically a form of terror against union organizers (in Central America), church people, community activists of whatever sort. In Central America you're talking about fatalities measured in the hundreds of thousands.

Communication research is the sort of ivory tower version of the same sort of thing. There are schools of communication research at most universities in the united states, sometimes it's folded into the sociality department, it is a box of preconceptions about what communication is, and of tool of studying communication. These are used to train journalists, public relations specialists, television and radio personalities, college professors, all sorts of people who might be called ideological workers in US society. People whose day to day profession it is to shape other people's ideology and ideas. Communication research is very much tied up with that, it in part provides methods for measuring how successful these types of ideological campaigns have been.

D: We should make the point that psychological warfare does not in any way preclude the use of deadly force. The type of warfare that is classified as psychological is warfare that is generated for the specific purpose of producing its primary reactional psychological field, However, this does not necessarily imply that no blood is shed.

C: By no means. In fact from its inception and from its earliest definition in classified government records, psychological warfare is defined to include assassinations, covert operations, guerrilla warfare, counter insurgency, and so on. From its inception, psychological warfare has been the mating of violence and propaganda or mass communication. Another thing that's interesting about psychological warfare, from its inception it has also targeted people from the US, The common preconception is as well for better or worse, this is something that we do to them. The reality is from the government's standpoint, from the standpoint of those who are paying the bills for its development, the targets always involve not only foreign audiences, but domestic audiences as well.

D: One of the points that we should make in passing is that the illusion that psychological warfare does not produce bloodshed or is very bloody appears to have contributed to one of the rationalizations that some of the people who bridge the gap between psychological warfare and mass communication research had used. They rationalized their utilization of psychological warfare by saying that this would lead to a reduction of bloodshed or less violent methods of coercion.

C: Sure! And there are circumstances in which that is true. For example, if you have a battalion of surrounded troops, and you can use leaflets and loudspeakers to convince them that they are better off surrendering than fighting to the death, in that type of circumstance psychological warfare can in fact reduce bloodshed. But that's a very limited part of how these methods are used. The main application, both measured in terms of how often and how much money is spent, how much academic attention is given to it, the main use of psychological warfare has been the suppression of rebellious pro-democratic movements in countries that the US government felt that it wanted to dominate, generally because of the natural resources of the country, sometimes because of the geostrategic location of the country. That's what psychological warfare has been used for. Sometimes that's meant beating up union organizers, sometimes its meant death squads, systematic training of police organizations, and of course as time has passed, it's been more than 50 years since 1945 now, the science has not stood still in that time. As this has become more and more sophisticated, new techniques have emerged. ,Intensified the violence, and divorce or separate the sponsoring country or organization from responsibility for the violence. This was one of the big lessons of Vietnam from the standpoint of American security planners is that you kept American troops out of the line of fire to the maximum degree possible, its because there's a political price to pay if too many kids came home in body bags, so what do you do? You send down the green berets to train a Salvadorian police force or their treasury police which then becomes an organized form of death squad to carry out a quite bloody civil war in El Salvador that lasted for a decade in the 80's. El Salvador, as horrifying as that was , it's just one name on the list. There are many other examples like that which have unfolded over the last 20 or 30 years.

D: In your discussion of psychological warfare, you talk about white propaganda, black propaganda, and gray propaganda. Do you think it would be appropriate to discuss the roll of some of these personages and or institutions that are involved on the one hand with psychological warfare, and on the other hand with mass communication research as perhaps a forum of gray propaganda.

C: Sure. Part of what the book argues is that this area of academic study, and the various schools that are connected to it and the body of knowledge that is connected to it, and most importantly the preconceptions that are connected to it (communication research) emerged in part due to government psychological warfare funding at the height of the cold war.

D: Chris, could I ask you to give a definition of gray propaganda?

C: To understand gray propaganda, you have to understand white and black propaganda. White propaganda is like the voice of America, like NBC news, it is information that is repeated constantly, that has the appearance of voracity, objectivity, naturalness, and so on. But which in fact has a distinct ideological subtext, set of preconceptions about the message that one is trying to put across. Black propaganda is what one would call covert operations, assassinations, insurgencies, counter insurgencies, sabotage, dirty tricks of all sorts, the contra affair, Nicaragua, and then building on that, the whole Iran/Contra business, and then building on that the whole business of the contras, Iran and the drugs. Those would be examples of black propaganda. Grey propaganda exists somewhere between the two and it has characteristics of both. The most common is where an organization that's sponsoring it puts disinformation into the news media (that has the appearance of being independent) from that sponsoring organization. A rather simple example is back when Libya was America's worst enemy, apparently they've come down on that list, but back when Kadafi was supposedly the most dangerous man in the world. The CIA had a psychological warfare campaign to paint him as sexually impudent, as someone who had a variety of sexual fetishes and so on and so forth. They planted this information as if it was truth in European newspapers, that's gray propaganda. That type of thing blows back into the US and Americans conceptions of

what's going on. I remember the cover story in one of the supermarket tabloids that presented exactly this story about Kadafi at the time that he was supposedly our big enemy. Like many psychological operations, this eventually blew up in the face of the people who were sponsoring it and was exposed as having been a misinformation campaign. So that if you're sharp enough and you care enough to watch the little details of the comings and goings of the CIA and people of this type, then you can see very well what's going on. But for most of us, we don't have time to do that. So we get this barrage of fake information from the media that takes on the appearance of being true when in reality it is manufactured by people who have a story to promote. The manufacturing is done by people who have the money to pay PR firms to put their story out. Those of us who don't have the money to hire our own PR agent have a little bit more difficult time getting access to the media. Your program, Dave, gets out pretty well, but fair is fair... The truth is that not too many people listen to you in comparison to Dan Rather. Dan has got a pretty large audience, we just have to deal with that reality.

D: It certainly is, one of my favorite Turkish proverbs is "he who tells the truth gets chased out of 9 villages".

C: Uh huh, (laughter), very interesting.

D: You talk about the in relationship between psychological warfare and mass communication research as involving three major types of intersections, One you discuss US psychological warfare as applied communication research, by the same token, much of the funding for mass communication research has come from national security related institutions, and that this in turn has had much to do in shaping the post WW2 nature of mass communication research as a academic discipline. You trace the genesis of this relationship to a number of different institutions which were centers of psychological warfare during WW2. I'd like to briefly read a quote from page 25 of "the Science of Coercion", "Virtually all of the scientific community that was to emerge during the 50's as leaders in the field of mass communication research spent the war years performing applied studies on US and foreign propaganda, allied troop moral, public opinion (both domestic and international) clandestine OSS operations or the then emerging technique of deriving useful intelligence from analysis of newspapers, magazines, radio broadcasts, and postal censorship intercepts."

This old-boy network had much to do with shaping the immediate post WW2 academic discipline of mass communication research as well as psychological warfare.

C: Sure. I think you covered those bases pretty well, one of the things that came out of that type of WW2 era cooperation. WW2 was a particular type of war. Studs Turkle wrote a book titled "The Good War", I'm not sure that any war can be called good. The point he was trying to make is that it was a time in which the country was unambiguously united for the purpose of defeating a clearly evil power. Certainly it's been a far more complicated situation since 1945. During the war you have these networks of psychological operations specialists, moving into the cold war period, the networks persist. For example, people who were quite influential during the wartime period, some of them move on to become directors and senior scientists at the main foundation, like the Ford Foundation, the Rockefeller Foundation, and the Social Science Research Council and so forth. A major source of money for the sociological research. Some of the others went into publishing and broadcasting. Here's a quote from Edward Barret. Edward Barret ended up as dean of the graduate school of journalism at Columbia university, founder of the Columbia journalism review and so forth. Here's Barret talking about where his colleagues from the office of war information ended up as of 1953. "The publishers of Time, Look, Fortune, and several daily newspapers. Editors of magazines such as Holiday, Coronet, Parade, and Saturday Review." I don't know how many of your listeners will remember Coronet, but once upon a time that was quite an influential magazine. "Editors of the Denver Post, the New Orleans Times, and others. Heads of Viking Press, Harper Brothers, Fraus, Straus and Young. Two Hollywood Oscar winners, a two time Pulitzer prize winner, The board chairman of CBS, and a dozen key network executives, President Eisenhower's chief speechwriter, the editor of readers digest international edition, and at least 6 partners of large advertising agencies." The point being here, not that all these people thought alike, and not that they were engaged in some big conspiracy, but rather that they had a common wartime experience and a series of common preconceptions about what communication is and how it was supposed to be used and how it can be studied and so on that has had enormous impact on what we today take to be communication. This word communication gets trickier, it's richer in meaning than it seems at first. The root word comes from Latin Com and Union which means sharing of burdens, a two way exchange of information, a two way sharing of burdens. Now of course that doesn't mean that the burdens in Roman times were equally shared. This basic characteristic of communication as having a two way or multi character remains true. You see it in other words that are related to it like commune or communion. Nowadays, communication, particularly how it is taught in schools and also the way it's used in commercial enterprises, has quite a different meaning. It means how I an tell you what to do.

D: Chris, I'd like to read a quote from page 62 of "The Science of Coercion" which I think addresses the point that you're developing. "As will become apparent, the 'dominant paradigm' of the period proved to be insubstantial 'a paradigm of dominance' in which the appropriateness and inevitability of elite control of communication was taken as a given. As a practical matter, the key academic journals of the day demonstrated only a secondary interest in what communication is. Instead they concentrated on how modern technology could be used by the elite to manage social change, extract political concessions, or win purchasing decisions from targeted audiences." That's a very different type of interpretation than the root definition that you've been giving us.

C: That's right, and getting back to one of the things that we started with has to do with this interlocking relationship between that type of communication that you've just described and violence. Are they really linked together, or is it just something that I'm asserting? Let me give 2 examples of how they're linked together.

D: We've been speaking to Christopher Simpson, the author of "The Science of Coercion" On hardcover and softcover by the Oxford University Press, copyright 1994.

For more information about Dave Emory, his research, and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - alcalame@ix.netcom.com, Web site - http://www.kfjc.org Attention non-commercial radio stations! Contact Spitfire regarding Dave Emory's weekly radio program.

Queenie's Resolutions for 1999.

Now do y'all remember how old you were when that song first came out? I must have been in junior high with no friends, no clue, and worst of all no tits to be seen anywhere on me but other chicks were getting their first installments. And as flukes of nature are so common in my hometown of Pasadena, many of my former classmates have been seen getting their fifth and sixth installments in offices in Beverly Hills, but as a close friend once said, "there's nothing wrong with natural, as long as it's natural plastic surgery." Anyway, when that song came out, I remember lamenting about how sad it was that I would be too old to party when 1999

finally did roll around. But look at me now! So although I'm a year early (who knows I may grow up this year so gotta take 'em as they come) me and the little purple man are gonna make good on an old song...

And because I'm feeling cheesy and a little under the weather, here are some resolutions to kick off the new year: add to them, cross most of them out, or take some and call them your own. You know you need them!

- Eat more. I've been the perfect waif goddess for far too long, it's time for me to get a little more meat on my bones and perhaps this year I'll be able to sit down without having to lug my butt cushion everywhere. Now I can hear my Barbie friend kvetching already, calm down sweet tart, I didn't say "get fat", so don't cross me off your birthday list just yet. I just think it's about time women stop worrying about what they look like and be more man-like in the way we deal with issues. Yeah, take it like a man! Men could give a shit about what they look like. The ones who got fat or lost their hair or the low turtles on the corporate totem pole, all went out and bought themselves big useless Sports Utility Vehicles. Masculinity in a big hunk of parking space wasting metal! Get the ski racks you'll never use and be sure to switch to overdrive on the way to Safeway cuz lugging home bags of kitty litter really makes a difference. Best of all, the driver's seat is tall enough to hide your bald spot. Gee boys, I for one was fooled...

But back to my original thought, I'm just sick of seeing "lose weight" on everyone's (read women's) list year after year after year! If you didn't lose weight last year or the year before and if it's on your wish list again this year, give it up! Grin and take pride in the fact that you're taking up more space than men want you to have. Hell, take more space! Uncross your legs, spread out your morning newspaper, swing your arms when you walk, and put your elbows on the armrests in the movie theatre. They'll get over your "rudeness" and the staff at Jeep Cherokee thanks you.

-Go see Jesus Christ Superstar. The movie review states, *"This phenomenally successful rock opera was turned into one of the most talked about films of the 70's. Shot on location in Israel, this film is a never ending series of dazzling images and provocative ideas. Undoubtedly one of the most innovative film musicals of all time."* That is one tall order, doncha think!?! Can't believe I have never seen it but I think it's about time.

- Get centered and find yourself. How new agey does this one sound? But honestly, take the time to slow down, relax, and just breathe every now and then. Listen to what your body tells you. And listen to what the universe tells you. And be aware that what goes around, comes around. Yep, I'm a definite believer in Karma. So y'all better be good cuz even if you don't believe, someone out there believes enough to make sure it'll come around all over your ass. So just play nice.

On a lighter note, my best friend recently asked a shaman to perform a cleansing on her partner's soul. The following week, shaman called to say he tracked down a part of *her* soul that went into hiding after a traumatic incident occurred in her life. And he wasn't even supposed to be focusing on her! What I love most is that this shaman, who happens to be black, could tell without performing a full cleansing but just from meeting best friend, who happens to be whiter than white, that she was definitely lacking in the soul department. And then proceeded to go out and retrieve it for her!! A story the supreme court would love.

-Play more. Play more board games, play more make believe. Play more scenes, play more parties. Play power trips, play mind games (within scenes of course). Have more playmates, play with play-doh, play pattie cake. Stop being so serious and just remember to have fun. We're too old not to have fun. Well some of us are anyway. You youngsters out there need to buckle down and get a job and stuff. But us geezers need to take more vacations. Go to Vegas and lose a bundle playing Wheel of Fortune. (If ya know what this is you'll know how to lose a bundle doing it!) Just fuck around, fuck it, fuck up and fuck, fuck, fuck...

Well, another year, another column. Actually this will be my fifth year, so thanks for reading y'all! Happy new year and like I said before, play more. Or like I always say, play hard. Or play more hard or play hard more or more hard play, oh fuck it, just play...

Greetings, from Castle Grey Skull (prison). Is it just me? Or does anybody really know what Pete Wilson (California's illustrious governor) is all about? I just heard he vetoed a bill on the study of the "Three Strikes Law." Sounds like Ol' Pete doesn't want the public to know what the strikes law is all about. Fact: 80% of the people sentenced under the three strikes law are convicted of non-violent crimes. The law (originally) was supposed to be strictly for violent offenders. Does a person deserve to spend the rest of his or her life in prison for stealing a pizza? or a ten dollar chunk of heroin? I think not. The crime doesn't fit the punishment, regardless of the person's past. They (the system) even have the power to go into a person's juvenile record. If you received a strikeable offense as a juvenile, they can use it against you as an adult. Mind you, residential burglaries are considered strikes. So if you committed a burglary or two at a young age, you very well could be looking at life in prison for anything. A fist fight at the bar, dope, stolen property, petty theft, etc. I've exhausted myself on this subject and I'm not even a three striker! Straight up, it's wrong!

I'm going to change gears now. I have a four year old son. When he was born, we didn't have the four hundred dollars it takes to have him circumcised. Now we do (have the money). Problem is, we're (me and his mother) not so sure we want it done now. The way I understand it, there is no real reason for circumcision, other than Religion. Just like Christianity was and is shoved down people's throats, circumcision is shoved down America's throat. A lot of other countries don't have a problem with it. I'm not a slave to tradition. I will buck the system. Especially when it comes to my son. So anyway, after digging around a bit I found out (among other things) they (the medical community) cut off 40% of the sensitive skin that surrounds the head. And trip on this: they (the medical community) conducted a test on this guy who was uncircumcised. He had sex with the same girl for a month straight. Afterwards, they whacked his shit off. Back into the bedroom he went with his helmet exposed. Another month of humpin' ensued, with the same girl. Afterwards they asked him what felt better: "sex uncircumcised or sex circumcised"? He said there was no comparison-uncircumcised sex was much better without a doubt. *(Ed. Did they ask his partner's opinion?)* Imagine that? There's much more to be said, but I think the point has been received. Need I say more? Now for the other side of the coin. The only reason they (the medical community) can come up with for circumcision is that "it can get dirty down there." Can you believe that shit? That's their only excuse! So far the only thing I see is senseless child mutilation for profit. So after much gabbing, me and the ol' lady decided not to have him circumcised.

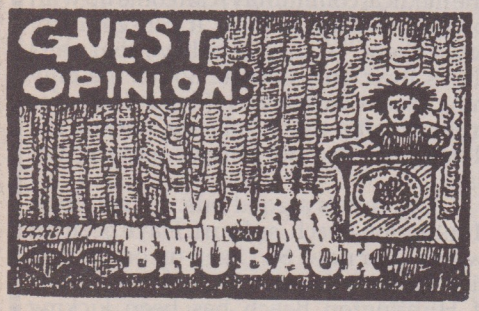
Oh, here's a good one. I grew up in Huntington Beach, so I surf. Have been for twenty year now. So I keep up on the politics, the scene if you will. Anyway the city of Huntington Beach has been kicking around this idea / They want to make sure you're required to have a license in order to surf next to the pier. It will be waterproof (DUH!) and worn on the wrist or ankle. I don't know what it will cost. Don't want to know, I'm not buying. I wonder if they (the system) can strike you out for surfing without a license? Wow! what a concept. Most politicians and rich

stuffy people don't surf. They consider surfing a loser/druggie/nowhere sport. Unless of course you're a professional in one of the many contests Huntington hosts every year, which pulls in mucho funds. But if you're just a surfer for the enjoyment, you're stereo-typed automatically as a "dope smokin' dirt bag." But golf, tennis, and polo are considered a civilized sport for real people.

I can't do this whole gig and not take a shot at our Great President. I don't know why everybody is trippin' on Bill. Wasn't Bill the one who said "I smoked it, but I didn't inhale it"? Come on Bill, save all that drag for the Pope. What a shitty liar. "I smoked it, but didn't inhale it." Didn't Bill also dodge the draft? Stay down, you stud you. In my eyes I see a liar, a closet smoking pot-head, a coward, and a superfreak. Not much different than the ones before him. They just didn't get caught. Oh here's a good Lewinsky joke. Monica's new boyfriend was curious. After humping for two long hours, he rolled off her and said, "I have to ask. Was I as good as the President?" She said, "Close.... but no cigar."

Yee-haw! I touched on war for a minute there (Bill and the draft). Let's go back to that. This is a question that is constantly asked, but never logically answered. How can you send a kid/man off to kill with a gun or whatever at the age of eighteen, nineteen, or twenty, yet at the same age deny him the right to purchase alcohol? And then to add insult to injury (for lack of a better phrase), make it against the law for that age group to drink? It still baffles me. They consider you responsible enough to kill for them, but not responsible enough to drink?

If you're like me (or you're not) and have shit like this runnin' around in your head & would like feedback, write to me at Phillip Showalter (aka STEVE O) 3B05-148U, PO Box 3466, Corcoran, CA 93212-3466.



As I write these words, the revolution is in full effect. A war of thoughts is being waged with the citizens of this planet. A current of new and alternative ideas are being spread with rapid efficiency. People voicing their opinions about international, domestic, social and political issues that has been neglected for quite some time. Small publishers, independent record labels and bookstores have all been working, (not necessarily together), to push for the expansion of new and revised ideas regarding social change. An avenue for these messages has been the youth culture movements. We must however, look beyond a lot of the fashion and elitism of these movements. Music and visual art have always been mediums to spread ideas but, one must not rely on these for answers. A lot of things need to change before we can even begin to make a resounding difference in the world. We must change ourselves as individuals first. It makes it easier to evaluate your surroundings when you can grasp who you, yourself are. The time has come for intelligent action and this first step must come from within your own personal actions.

I have seen, (not to mention, been there,) the alienated, angry kid who turns to punk rock as an answer to their frustration. In the beginning, the scene is an eye-opening awakening of the heart and mind. Bands talking about issues and feelings that you can relate to. Going to shows further lets the individual vent their emotions. Dancing and shouting all the daily anger and energy and channeling this onto the dance floor. Similar to taking a mental shit that leaves you feeling relieved afterwards. The scene stops their though, sadly enough. (With the exception of the few who cross over into more political beliefs.) Usually, it only takes awhile to discover that punk rock is just that, another form of rock and roll. Mohawks and spiked leather jackets can only go so far. When one wants to learn beyond the initial shock value of this movement you come face first, into a wall. Because over the last twenty odd years, punk rock has not changed a bit. Just like every scene, there are those just in it for the status, they believe, it represents. cliques and elitist attitudes develop and the division continues. Why? There are too many other important issues and concerns to trouble yourself with this mentality. If people who claim to have the same beliefs as you, don't even want you around because you're not, "cool enough," do you think that organizing a new system with them would work? Real anarchy is about collectively working together to create a better world. Each person doing their part to make a functioning whole. We need to end the petty bickering and me-me mentality. It is moronic to be selfish and isn't that what we want to abolish?

Labels are easily applied and just as easy to remove. Branding a title on your forehead and wearing your beliefs on your jacket at most, will cause a few stares from passers-by. But, like I said earlier you must go beyond that. Even as I write these words, their are people who have nothing to eat, no place to live and not enough clothes to survive a cold winter. Wars over property ravage this planet. Millions die each year from these problems. Those in control,(i.e. governments), are just tools of the companies who keep them in power. Multi national corporations fueled by greed and self righteousness, disregard human life for profit. Billions of dollars change hands as these companies strive for total world domination. Many of the products you buy each day support their cause. You might not even consider that something you purchase at a store is there because of human exploitation. Companies do not care how many people die, as long as money is being made. When you refuse to concern yourself with these issues, you have blood on your hands, literally. I believe these problems are more important than what band is on what label or what some egotistical ass said in MRR.

Another one of the many problems within the punk rock community is violence. Anger has always been a driving force in the movement, but the focus of this emotion has been lost it seems. We all know that the society we live in perpetuates a machismo attitude for men. Show no emotion, (at least not your tender side.) If anyone has a problem with that well, knock them out. Which is lame but, what the male role has been reduced to. Relying on your fists, (or in some instances a weapon,) makes you no better than a nazi. We need to think rationally before we act. Being able to communicate to others is the key to learning. Working out indifference' s through effective discussions will help to at least reach a point of compromise. Going half way with an issue is a lot better than a physical confrontation. It is also important to acknowledge that sometimes you might even be wrong. I know from personal experience, that frustration at a system that doesn't work can lead to a lot of anger. Lashing out in a violent manner can seem like an answer at the time of conflict. But, in the end it is a hollow victory. Not too many people change their ideas or attitude because they got their ass kicked. Moreover, it furthers the hatred and resentment they have which only keeps the cycle going. Constructive changes through non violent means will leave you with a real sense of accomplishment.

Another characteristic of our movement is an even more deeply rooted problem. Because of years of mundane schooling and too much media induced thought, so many of us have self destructive traits. Constantly being told that you are different and weird can leave you a feeling of isolation. Hating yourself because society tells you that you are not, "normal," or don't fit into their molds seems to happen quite often. The universal response is a tendency to cover up these feelings. Over indulgence in alcohol and drugs has become the answer for many. Some might say that suicide is extreme, yet they slowly kill themselves with the poisons they ingest. Problems can never be solved with these fillers. More likely they keep the self

hate ball rolling and clouds the judgment of the individual who takes them. Don't get me wrong, moderation of substances, like a drink now and then, is not a life shattering event. Even experimentation is all right as long as you realize the effects that the drug you take has. Use your best judgment and research all you can on the subject. Back to my point, we live in a very screwed up world. A world which tells you what to wear, how to act, etc. etc. The bombardment of images on the television, newspapers and magazines is propaganda. A never ending social commercial from people, (experts,) who say they know what is best for you. Never, for one second, believe you are not important! You are special because you are who you are. No one person is better than the next. Some might excel a little more in a given field but, we all have are own unique qualities and gifts.

We are all humans trapped on this planet trying to survive the best way we know how. This life is the only one you have, then it is over. No second chance and no time to waste worrying about it. Enjoy all of life's wonders while you can. When all else fails and seems hopeless remember: you have the greatest gift of all, you're alive!

I must mention that not all is bad within our movement. Everyday a new person gets blown away by the sounds and words they hear on a punk rock record. Even now, I can remember the first time I heard a punk record. A friend of mine brought me over to his house. Sitting in his room he took out a Dead Kennedys record and placed it on the turn table. Bam! Like a slap in the face, the racing guitars and the crazy vocals woke me up to an entirely new world. I never knew music could be like that. Intelligent lyrics to a fast paced sound was a concept that top 40 radio never offered. Like the soundtrack to the revolution that always ran in my head. The event gave me hope that there were others who felt the same way I did. People, like me, who knew that the system was not right and wanted to change it. For this, and many other reasons, I am thankful for what punk gave to me. Over the years my concept of punk has changed a bit, but for the better I believe. Because, in the end, progress and change are necessary and good.

It all boils down to trying to do your best with what you have. Learning to care about yourself, other people and the planet is one step closer to making this a better place for everyone. The real enemy of the people is a closed mind and heart. To combat this, there is only one weapon, education. Now more than ever we must be smart. The companies and the governments they control have endless resources to commit their terror against the people. We must out wit them at their own game. If we give up now, there will never be an end to the oppression we all face. Time is not on our side. We can not waste it with meaningless crap like fighting amongst ourselves. The revolution for real social change must be first and foremost in our actions. Truth and justice must prevail. We can't give in, no matter how bleak our existence seems to be. The fate of the world rests in our hands.

i was in the mainstream grocery store yesterday near the beach getting cat litter, and green day (keep reading) comes up on the speakers. i can't help but have this odd feeling of absolute consciousness about where i am. and inevitably i start to question what am i doing in florida??? i don't belong here, how did this happen? well i feel pretty down a lot because its hard to find things that are going on, but as hal said before i left california, when you have to search hard to find it, it's usually the coolest.

now this isn't going to be a column of me just feeling sorry for myself, rather i was trying to coyly suck you in as to give you a recap of my trip across the southern u.s. and filter in a mini-scene report.

leaving california was actually- to my delight- refreshing. my friends were in a tizzy and although i will always support anyone's tizzy, i was barely holding on to sanity by my nervously chewed off nails. it was good to be on the road, yet we had no idea this adventure would be so exhausting. The second day on the road we drove through the Navajo nation. the land lies to the northeast corner of arizona and the northwest corner of new mexico. what some might call the four corners area— where utah, colorado, new mexico and arizona meet. but i am here to tell you that there is no such thing as the four corners, because the Navajo land meets the corner where ut, and co meet. its a sovereign nation. look on a map.

anyway, we headed on to new mexico to see this eco-soft strawbail house that joy had helped build. she left before it was finished so it was a pilgrimage of sorts for her, and a learning experience for me. i was intrigued by the construction and skeptical. it was such a relief to arrive. joy had started menstruating the day before and she said that when we walked up to the door she started gushing blood, truly relief. the house was amazing, and completely eco-groovy. there were no corners or ninety degree angles in the entire place, and all of the furniture was either recycled (second hand) or made. the womyn that owned the house was an artist and much of her art was created from reused sources. it was a lovely place and i left completely inspired. the strawbails are packed in as the walls. they are plastered and packed with layers of mud, and more plaster. this provides a solid insulation and uses few resources for heating and for building.

we headed off to texas the next day. we camped somewhere and listened to coyotes howling. we drove to austin the next day. it rained a lot... oh hey here is an excerpt from my journal (but don't go thinking i'll let you read it whenever you want):

"10.20.98- we left for austin exhausted this morning. i actually drank coffee for the first time in a long while. we drove like hell yesterday. it was long, involved and beautiful. i love to see the land change before my eyes. we went from high desert to low desert to high desert to green oak forest intermixed with little ground cacti to prairie to green forest again. the drive was long at the end as we drove into some rainy drizzle fog-like weather. it had flooded badly in san antonio and houston, but we didn't find this out until later. we got to the hostel and giggled, we didn't know how to deal with civilization. i slept for a little while before we ate. despite our exhaustion we decided to go out. i didn't know where we were gong except 6th street. i expected cheesy touristy crap that would piss me off, but we happened upon a little punk dive called the bates motel. it was just what i needed. it was intimidating at first because i was road weary and not dressed in black. but when we asked a couple of kids to play pool it changed. they were super nice and didn't seem to mind that we didn't provide much of a challenge. the door kid kept running around telling everyone that we were from california. as if my green shirt didn't give it away. the first band was from richmond, va. there are a lot of cool bands coming out of richmond these days, they are a creative lot of toads. they were called fungry. a girl on an organ and a mic and two boys, bass and drums. they were silly and fun. the next band was local cock rock heavy weird boy metallica guitar solo stuff. they could have been glam rock if they had tried a little harder, but it was in good spirit and they knew it. the next two bands were from minneapolis. callous played last (im not sure if i spelt that right), and they sounded rad. five kids in this band, and the singer well,she could wail. i dug this band a lot. other cool things were 1.50 lone stars, the kids watched and encouraged the bands (a huge plus in my book), it was free, and this punk spirit was there. a girl came up to us and said she was from california too. she told us that she had moved from oakland with no money, no job and no bike and that it all came to her in austin in two

weeks. she had a dream to do welding and she was doing it. she said there was some magic there and i believe her."

we were off to new orleans the next day. i will not recap this from my journal because it's a lot to handle. i will simply tell you that we were late arriving in florida because of this city. i will say that if you are planning a trip to new orleans give yourself plenty of time and expect a completely wicked experience. woh. i still shake my head about that city, and yes i plan on going back.

i went up to gainesville last weekend and checked out a little info shop/ lending library on university avenue. they had a huge library and a great latin american section, and a great labor section, but the feminist section needed some attention. those kids seemed really organized, but they weren't very friendly. i was disappointed.

so i'm in florida and off the road for a while. it feels good to be sort-of settled. i'd feel better if i had a place to live. anyone need a roommate in sarasota?

if you are involved in a punk community, don't underestimate the importance of including and accepting new folks. sure, you/i don't have to like everyone, but let's remember our purpose.

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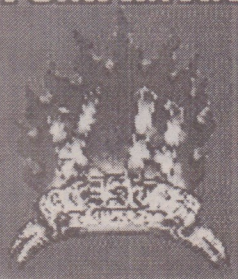

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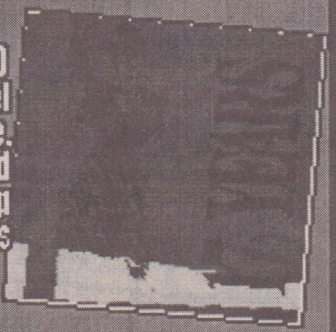

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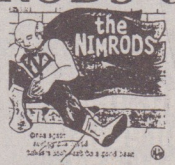

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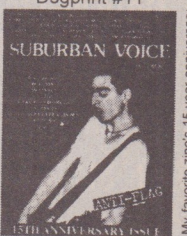

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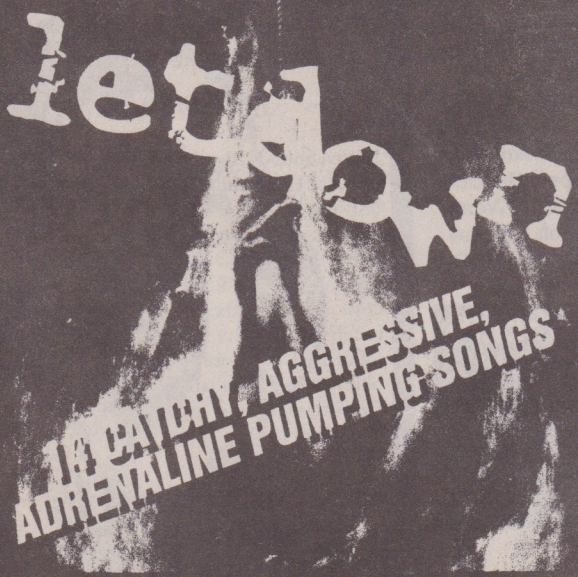

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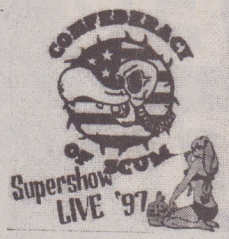

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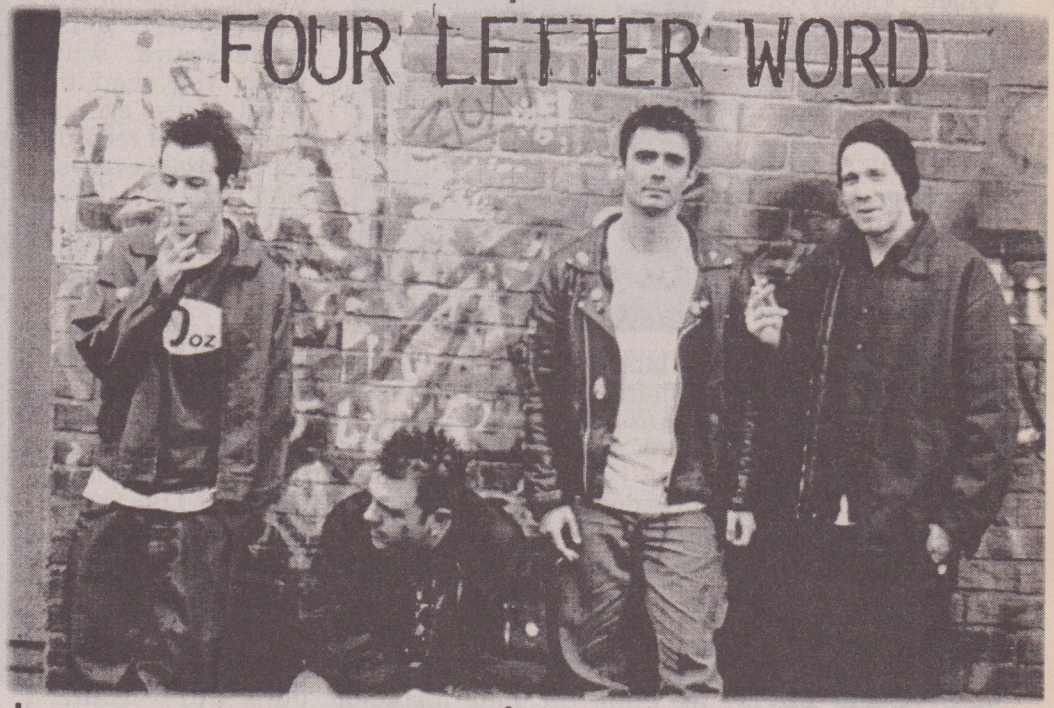
The daffodils are out and the punks are here to meet them in fine (out of tune) Welsh song. Yeah, there's lots happening after a long winter and general boredom.

IN THE SHIT appeared about a year ago and are already being hailed as the Welsh answer to ENGLISH DOGS & GBH (maybe in parts, but their sound is harder and the vocals more aggressive). They've released their own 7" 'Can't Take It Anymore' on brown vinyl (cool sleeve - check out the portraits!). Gigging like fuckers, up and down the UK, you're definitely gonna hear more from these angry young(ish) men. Write: IN THE SHIT, 1 Manley Rd, Newport, NP9 4JY, Wales, UK. Five track 7": UK £2 (inc P&P), R.O.W $6 (inc P&P).

South Wales' longest serving, most dedicated and unrecognised punk band **RECTIFY** are touring all over the place. A CD will be out by the time you read this. They play UK hardcore with a slight hint of metal guitar (not VAN HALEN, more SICK OF IT ALL). The CD is excellent: political lyrics covering many issues and some personal shit too. They've also got two recent split EPs; one with KURU and EXTERNAL MENACE. For CD/EP prices and info write: RECTIFY, 30 Wean Gron 1 Cwm Celyn, Blaina, Gwent, S.Wales, UK.

If any of you out there have good enough weather to pull out the old skateboard and are coming our way, well **Ray Crasher** has his own shop where you can hang out, watch videos and even buy stuff. If ya want the lowdown on the Welsh Skate scene, snowboards, clothes, mags etc Write: Ray, Freestyle, 14 Market Arcade, High Street, Newport, S. Wales, UK.

FOUR LETTER WORD have just done an album on B.Y.O. (the only UK band on the label) and it's called 'A Nasty Piece Of Work'. It's powerful, very tuneful, well played American sounding good HC. I really think it does sound American but you can tell they're not and that they retain their own identity. They toured the USA & Canada in June with a new 7" 'Do You Feel Lucky Punk!' The B side is a non album track. Welly, as well as promoting gigs in Cardiff, also does graphic design, so if ya doing ya own CD etc drop him a line. He also does a fanzine ***Artcore***, one of the few in Wales. He's currently on issue 12 (£1.50/$3.00), so lots of reasons to write: FOUR LETTER WORD, c/o 1 Aberdulais Rd, Gabalfa, Cardiff, CF4 2PH, S.Wales, UK.



DOUG from Cardiff are kings of the Skate Scene and rightly deserve the title playing cool Fat Wreck style HC but still done with more than a hint of Welshness - and they skate! They're tight, melodic and have loads of labels sniffin' round them - you'll hear them soon. They have a tape available, and hopefully a split EP with SHOOTING GOON out soon. Drop 'em a line for details: DOUG/ Jamie, 7 Holly Grove, Lisvane, Cardiff, CF4 5VJ, S.Wales, UK.

100,000 BODYBAGS are still going strong with 3 EPs out now, and a CD containing all 3 plus extra tracks entitled 'Schoolroom Politics'. They always remind me a lot of DOA, maybe 'cos they're a 3 piece I dunno. Brewer (singer/guitarist) still has the worst haircut in the world - it has a life of it's own. Write: Brewer/ 100,000 Bodybags, 48 Cefn Fforest Avenue, Cefnfforest, Blackwood, Caerphilly, NP2 1JZ, S.Wales, UK.

NO COMPLY hail from Brecon (where I once went to school). My old man was a soldier and there's plenty of 'em around there. They like to run around the mountains and the SAS train there. Playing some cool UK punk rock, medium paced, a bit rough still on the edges but with potential for a great band (they sound better than we did at that stage!). The 'Johnny Rehab' could be a RANCID song, so check 'em out - they've got a tape: Pete, Ffynnon Garreg, Battle, Brecon, Powys, LD3 9RN, S.Wales, UK.

PUBLIC DISTURBANCE play NY style HC with very hard rough

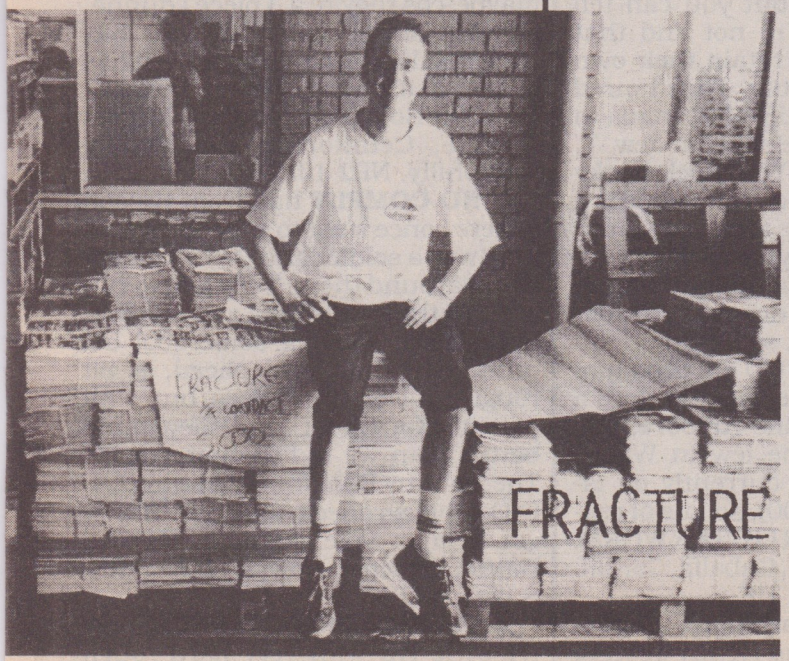
vocals (an angry young man), but not copyists, they've got their own style and some great tunes that are played well. Music that would be at home in any CRO-MAGS pit (but without the guitar wanking). A CD is out on Days Of Fury Records called 'Victim Of Circumstance'. Contact: PUBLIC DISTURBANCE c/o Sean, Bryer, Pleasant View, Barry, South Glamorgan, CF62 9QA, Wales, UK.

The rabble I sing(?) in, the **COWBOY KILLERS**, have a new CD/LP out soon on a local label (TJ'S Records) and it's called 'Thank You, Fuck You & Goodnight!' Drop us a blank tape with an IRC/SAE and I'll do ya a copy if ya wanna have a listen. It's our best album to date, we weren't happy with the last one (Dai Laughing). We're looking for labels in USA and Japan to put it out abroad - if anyone is seriously interested, drop us a line. We're also doing gigs under the guise of **THE LAS VEGAS ELVIS**. We punk the King up and we've got an EP as the King scheduled for the future. So any zines, labels, punks, anyone and everyone write me for details on us or anything else in S. Wales I might know about: Beddis/Cowboy Killers, 31 Kensington Place, Newport, Gwent, NP9 8GP, S.Wales, UK. Oh yeah, still available COWBOY KILLERS first two albums one CD - £6/$12 post paid - 50 left!

COOL FANZINES: ***Really Free*** is a news letter, written with heart, by an old fart. No, Phil is a cool guy and you'll understand why when you read it. Local news, events and loads of record, tape and gig reviews. SAE/IRC to: P.O. BOX 15, Pentre, Rhondda, Mid Glam, CF41 7YG, S. Wales, UK.

Also in the same vein is ***Manned By Us***. Based in Barry, S. Wales (best/worst seaside town in Wales - it's where your parents dragged you for your summer hol. As soon as you're old enough you vow never to return). Like I said, contents are similar to *Really Free*. Just send an SAE/IRC to Manned By Us c/o Sean McKee, Bryher, Pleasant View, Barry, S. Glam, CF62 9QA, S. Wales, UK.

Mad Monks ($2ppd) is a fucking incredible punk extravaganza. They're up to issue #12 so if you're into Fat Wreck type stuff and UFO's then this is the 'zine you're looking for: PO BOX 623, Cardiff, CF3 9ZA, Wales, UK.



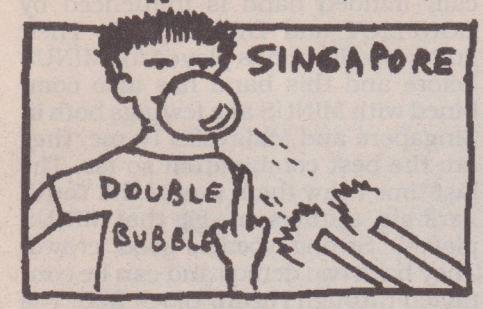
Fracture, similar in style and format as MRR and is available free from many UK record shops and DIY distributors. It's a total revolution in the UK 'zine scene and is also available from the Mad Monks address (above) for $2ppd (world)/ A4 SAE (UK).

Cream of the Crop comes with a free cassette. DIY job but worth checking out, sure to get better. It's a quid or he'll swap for your zine. Contact: Colin, 13 Coronation St, Pontymister, Risca, Gwent, NP1 6BD, S. Wales, UK.

And finally we've got my mate (ginger) Tim, formerly of CHARLIE'S FAMILY CRISIS, who is writing a book on Punk/HC. He's looking for help and contributions concerning Punk/HC (true stories, funny or scary experiences, photos, artwork etc) Write: Tim, 18 Hazel Dene Ave, Brackla, Bridgend, CF31 2JW, S.Wales, UK.

The main venue in Newport is still **TJ'S**, and the main promoters are still **Cheap Sweaty Fun**. Their 200th gig was at the end of May with the MISFITS, SNUFF and BOUNCING SOULS playing and a free record featuring all the bands. We just had SERVOTRON and DOA with the DICKIES coming up, so a good mixture. If ya wanna gig drop 'em a line, it's also the contact for TJ'S Records. Write Simon/Richard, Rockaway Records, Newport Provisions Market, Newport, Gwent, NP9 1 DD, S. Wales, UK.

Anyway, I'm no writer as you can tell, and I haven't covered everything so write some letters and I'll answer your questions
All the best, Beddis.



Hi there everyone. This is Andy writing in for the Singapore scene aka LIONCITYHARDCORE. Well yes there is a scene here in this tiny country of ours'. Hopefully the next few paragraphs will give you an insight of what the scene here is like.

BANDS: **THE JABS** are the first LCHC band to release a CD/EP on an independent label here. They play old school hardcore in the vein of early STRIFE or CONFRONT. They have a very huge stance against drug abuse. Everyone is always singing along to them at their shows here. Contact them at THE JABS c/o Fauzi Blk 508 Ang Mo Kio Ave 8 #02-2584 S'pore 560508.

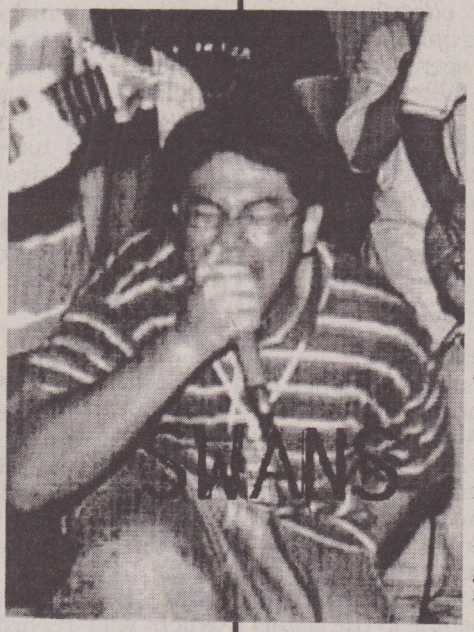
KINDREAD play chaotic metal hardcore in the vein of maybe DEADGUY or some noise band. Their lyrics mainly deal with personal or emotional stuff. Most of their members also play in other bands. Their live shows are always entertaining. As they leave everyone blur wondering what they are playing. They are due to release a split CD with a Malaysian band. Never let this one pass you, surely one of LCHC best bands. Contact them at KINDREAD c/o Ronny Blk 313 Ubi Ave 1 #05-457 S'pore 400313.

The name **SWAN** probably lets you think it's an emo band or something. But no, these guys play totally, extremely metal hardcore. Almost black already, but just nice. Their music is like any H8000 band but they have their own style and melody. Double pads, metal riffings, Double pads & more double pads. Someone should sign SWAN soon, believe me they can go very far. Contact them at SWAN c/o Fadli Blk 516 #06-207 Hougang Ave 10 S'pore 530516.

SOCIAL INTEGRATION are another old school band here. They are very influenced by NYC bands. They always manage to get the crowd moving and singing without any fuss. Definitely one of LCHC top old school bands. Get their demo if you still haven't heard them yet. Contact them at Hairiel Blk 220 Tampines St 24 #01-106 S'pore 520220.

ANACONDA, the first veggie sxe band around here. plays vegan edge-metal hardcore. They have been going through some lineup changes. But they are rumored to be playing even more heavier and black with the new lineup. Lyrics deal with what you can guess already, animal liberation & more. Write to them at Razi Blk 230 Bishan St 23 #04-29 S'pore 570230.

Just when you are tired after all the heavy bands **RADIUM RAGS** comes in. They play very rockish post hardcore stuff. Very hard to describe their music but do check them out. They have a promo out and maybe a demo real soon. Write to them at Bach 7C Jalan Ismail S'pore 419259.



ASHLEY are probably the first emo band around here too. They play poppy emo like TEXAS IS THE REASON, SDRE, MINERAL kind of emo. Let's hope they release something soon. Contact ASHLEY c/o Zaihan Blk 15 Marsiling Lane #05- 161 S'pore 730015.

JHAI HL~AI is another band here. They play emotional chaotic hardcore. They have a split release due with an Aussie band on Spiral Objective records in Australia. The vocalist is also in **NORA** and does ***Bigot Zine.*** Write to Arvin at Hougang Ave 1 Blk 234 #10 262 S'pore 530234.

OVEREDGE are another band that sounds like THE JABS. Their style is a cross between old and new school. They are due on the Reinforce compilation. Contact them at: Rahmat Blk 646 Ang Mo Kio Ave 6 St 61 #08 4933 S'pore 560646.

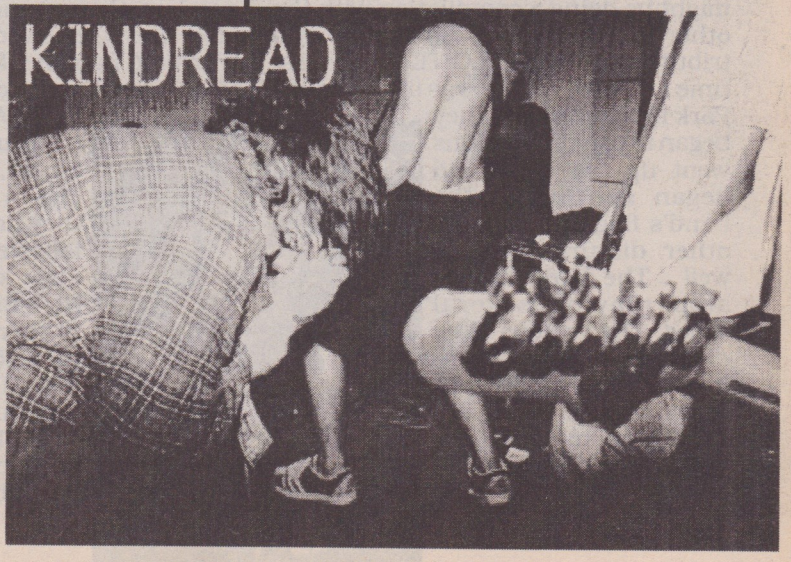
SANG FROID is another promising new school band here. They have a self-produced demo out which is given out free. So mad props to these guys for doing that. Though the recording isn't that good it is a great start for these guys. Their demo is in the works now. Their style of HC is like ONEKINGDOWN, ExC and any newschool band you can think of. They also have 3 vocalists (no, they are not POR). I believe labels will be interested in these guys soon when their demo is out. Contact SANG FROID c/o Idzwan Blk 523 HougangAve 6 #03-119 S'pore 530523.

Not forgetting my own band **NEWBREED**. Well I'm the crazy guy screaming in front. I would say we play crossover kind of stuff. Combining emo metal and hardcore. Lyrics are mainly personal or emotional writings. Write to me at the address at the end.

Of course we have punk rock bands too, if you were wondering if it's just hardcore. **THE MODERATES** play pop punk just like your Fat or Epitaph bands. They have a demo out which I think everyone should get. They also hope to release a full length CD in the future, as they have tons of new songs already. Contact them at Satish Blk 33 Tanglin Halt Rd #05-07 S'pore 142033.

PSYCHO SONIQUE is an all girl punk rock band here. The vocalist is also the 'leader' of the Riot Grrl chapter here and also sings for the indie band ASTREAL. Lyrics deal with riot grrl & more grrl stuff. They have a few demos out. Contact distros here for it.

BLOOD I REJECT is another all girl hardcore punk band here. The grrls here are on the rise in the scene. It's great to see grrls getting more involved.



I could go on & on if I would to name every band we have here. There are more bands like **SERGEANT MURPHYS DONUTS** (skapunk), **59 MINUTES** (punk rock), **SPAWN** (old school), **STAMPEDE** (rap/evilcore), **CORE VALUES, D OWNLOAD, VOICEOUT, 4 SIDES, STOMPING GROUND, RECOVER, STONECAST, MINUS, PLAIN SUNSET, FACELIFT, NORA, MY GRAINS, PENSION STATE** & many more great bands. Sorry if i left out your band. Contact me if you want to know more.

(From another contributor, we received the following band report from Singapore....) The scene is having a really difficult time here. Since Singapore is a very tiny island, our scene is not very big. We often have problems with the authorities and there are always fights at the gigs. Nowadays, it is even more difficult to have gigs here. What is growing very fast here is the indie scene. They've got lots of support and they have gigs every now and then. Though the scene is small, it is growing. More new bands are coming up (though I haven't seen or listened to any of them) and more people are into punk/oi/ska here. Actually, there are a lot of punk bands around here, but due to certain circumstances, a lot of the older bands, like **ARMED WITH ANGER (A.W.A)** (punk) and **DRINKING SQUAD** (Oi!), stopped playing at gigs. What we're hoping for down here is unity among the people in the scene because that's what we lack. I hope that the scene will get bigger and louder in future.

One of the best bands in Singapore, **MINUS**, is a raw and raunching straight-forward punk band with the influence of DISCHARGE, VARUKERS, DISORDER, CHOAS U.K., CONFLICT and other crusty bands. Formed in 1993 they have 3 demos and will soon be recording their first LP. They perform here and in Malaysia. They might be doing a compilation with the other punk bands in Singapore as a tribute to THE EXPLOITED. The last time I saw them play was at the Youth Park in January. As they began to play, some skins went up the stage and began spitting at the band's flag and causing other disturbances as well . The band had to stop playing several times. The vocalist then decided to play "Skinheads" for the skins but that didn't do any good. An argument broke out and it ended with someone being beaten up. That was the first time anything like that ever happened while MINUS was playing. The organizer stopped the gig and the police were called in. It was a real waste. It took a very long time before someone tried to organize another gig. I've been to most of their gigs and I think the best one they had was in Kluang, Johor, Malaysia. The crowd was huge and everybody was really enjoying themselves. However, as soon as they finished, a fight broke out among the punks there. Again, the police were called in. But unlike Singapore where more than 3 cops came, only one policeman was there at the scene. He drove a very big van and he questioned the ones involved one by one. I thought it was funny coz' the punks could have got together and bashed him to death anytime but surprisingly, these punks were very obedient. As usual, they stopped the gig and everybody had to go home. It was a nearly 4hr ride from Singapore to Kluang. So, you can imagine how pissed off we were. But luckily, the guys got to play. They've also had Shark, the ex-drummer of the 80's punk band **PARTISANS** jam with them before. To contact them, write to MINUS c/o Syam, Block 252 Hougang Avenue 3 #03-358 S (530252) Rep. of Singapore.

The bassist of MINUS also plays guitar for the Oi! band **THE MANIACS.** They have two demos, one of which was recorded under Strange Culture Records. They also are on three compilations, one of which is local (Wide Expanse of Sound) and the other two under Teenage Rebel Records (Oi! Rare and Erotica and Punk Rock Makes the World Go Round). They were also featured in the World Invasion Vol. 3, produced by a label from Spain. Their style of music is like 80's Oi! bands - rough and running like 4-SKINS and LAST RESORT. They also did one of MAD PARADE's songs (Prisoner) in their demo. This band has also been reviewed in the Teenage Warning! Fanzine. In their first demo, they invited Feizal from A.W.A. (ARMED WITH ANGER) to do some back-up vocals for them. So far, they've played at gigs in Malaysia a lot and they have a wide range of followers there. They are also known as **LIONS BOWER BRIGADE.** Write to them at Strange Culture Records, P.O. Box 13391, 50808, Kuala Lumpur, Malaysia.

HATRED JACKALS is another one of Lion City's punk bands. This politically-minded band is influenced by CONFLICT and DISCHARGE. Their guitarist, Hizan has played for MINUS before and this band has also combined with MINUS at a few gigs both in Singapore and Malaysia. To me, they are the best combination so far. The last time I saw them was at the Youth Park gig, at the same gig that MINUS played. Strong vocals, good crowd. They have two demos and can be contacted through Hizan, Block 220, Toa Payoh Lorong 8, #09-669, S (310220), Rep. of Singapore.

One crusty punk band which do great DISGUST and DISCHARGE covers is **DISTRUST.** This 3-piece band was formed in early '97 and they have yet to produce a demo. Having seen them played a lot of times, I think this band is a rare one in Singapore. No other bands have played like them before and in my opinion, they are something that everybody should look forward to at gigs. One of their gigs that I went to was at a pub here - a very "underground" pub which not many people are aware of. Their best original song was "Victims of Caste War" and they remind me of DISCHARGE when they played that song. An EP is actually in the process now and people should go for it once it's out. They don't have a direct address at the moment but you can send your letters to A.A.A./SAM, Block 227, Choa Chu Kang Central, #04-189, S (680227), Rep. of Singapore .

Formerly known as TEENAGE SLACKERS, **DESECRATE** is another

anarcho-punk band from Singapore. They had two demos, one of which is under TEENAGE SLACKERS' name. I have seen them play 2 gigs. It was at Core Club last year and at the Youth Park earlier this year. They were not bad. No address.

PROTEST is a new crusty punk band consisting of five members. They have released two demos. Their second demo was released under the Malaysian label, Broken Noise Records. I've never seen them at gigs but have seen them rehearse before and after listening to their second demo, I find that they've improved a lot especially in vocals (they've got two vocalists). For info, write to Irfaan, Block 227, Tampines St. 23, #03 173, S (520227), Rep. of Singapore.

That's it. I will keep you updated about the scene here and will give you better info next time because I'm really sure there's gonna be a good gig round the corner sooner or later. For other info, write to HOLOCAUST c/o BOMBLAST, Block 227, Choa Chu Kang Central, #04-189, S (680227), Rep. of Singapore.

(Return now to Andy's report...)

Ok now for the people who enjoy reading more. There are more zines than you can imagine here. There has been an uprise in zines recently. One of the longest lasting zines around here is ***Juggernaut***. They just recently released their #5 issue which is as great as their other issues. Contact Ridwan at Blk 359 Woodlands Ave 5 #03-364 S'pore 730359.

Zerox *is* another zine at #5. This guy should get credit for his hard work at this. The layout for this zine is quite bad though he has tons of stuff to read. He also does **Outcast Impact** which is a DIY distro. He's also the distribution for Destination Records Asia. Contact Shaiful at Blk 554 Bedok North St 3 #08-241 S'pore 460554.

Reinforce zine is one of my favorites around. It's mainly computer generated which is also my style. The interviews, layout, everything is really well done. The editor plays guitar for CORE VALUES. They also have a distro with tons of great stuff at low prices and they are slowly turning into a label. Write to Adil at 32 Lorong Mydin #09 03 S'pore 416826.

Adge is probably one of the best computer-generated zines here. Tons of graphics and pictures all done by the editor himself. The interviews are very well done. *Adge* mainly focuses on the punk & skate scene. So there are tons of skate pictures too. The editor Alvin is also part of Straits. Contact Alvin at Blk 24 Telok Blangah Crescent #02-14 S'pore 090024.

Outcast, I ONE, 2 Faced Progress and ***Force for Stagnation*** are zines done by band members of ANACONDA. All mainly focusing on animal liberation and stuff like that. All done the cut & paste way. Check these zines out if you want to find out more about animal liberation and veganism. Contact *Outcast* c/o Mingjie Blk 240 Toa Payoh Lor 1 #02- 102 S'pore 310240. 2 *Faced Progress* c/o XThe PunisherX Blk 111 Ang Mo Kio Ave 4 #12-68 S'pore 560111. *Force for Stagnation* c/o XsabretoothX Blk 10E Braddell View #14-17 S'pore 579724. Contact Razi for I *ONE* fanzine.

Zines like ***Ignition*** are well known here too. Known for its politics, the latest issue without fail is a killer. Having great interviews & tons of articles like writing on anarchism. The editor plays bass for NEWBREED. Contact Cheelip at Blk 1 Cantoment Rd #05- 169 S'pore 08000.

Voice of the Fist *is* a zine done by 3 grrls here. One of them is from Malaysia. It contains interviews & some articles. The cut & paste & computer scanning construction works fine together in here. Contact Melissa at No 3 Jln Mustapah 80100 Johor Bahru, Malaysia OR Shidah at Blk 105 #06-23 Bukit Purmei Rd S'pore 090105.

Specific Heat *is* another grrl zine here which promotes riot grrl propaganda. Issue 2 is out. They are also slowly turning into a distro. and will be bringing in all the riot grrl stuff from zines to CDs. Justwrite to Syikin at Blk 471 Pasir Ris Drive 6 #01-476 S'pore 510471.

Cherry Bomb Press *is* perhaps the most riot of all riot grrl zines here. It's done by (who else?!) but Ginette of PSYCHO SONIQUE. Politics, riot grrl & more political rantings. Get this through distros only. There is no address for this.

Let's not forget ***Vortex*** too. This zine is done by me and some other contributors. It's completely done through the computer, since I like to enjoy technology. It's basically full of articles, interviews, scene reports, poems, reviews & everything you can ever imagine. There are a whole lot more zines here in Singapore. Zines like ***Strikeout, Skatan Chronicles, Side up, Red Deuils, I Hate Society*** and more to come. Sending US$3 to any of the addresses should be enough to cover postage and one zine issue.

So far the biggest running label here is **Straits Records,** after Khalid of (the former) RAGE GENERATION teamed up with Wan from *Juggernaut* & Alvin of *Adge*. Their first release was The JABS CD-EP. They have much more planned, compilations, spilt releases, CD-EPs & more. Watch out for them this year. Contact Khalid at Blk 225 Pasir Ris St 21 #02-58 S'pore 510225.

Another label to watch is **Reinforce.** They have a compilation currently in the works, with bands like CORE VALUES, SANG FROID, NEWBREED, POINT OF VIEW, OVEREDGE & more. So watch out for them too. Contact Adil at the same address with *Reinforce* zine. **Inner Woods** is a new distro here that carries lots of demos & zines. You can get Cherry Bomb Press here and tons of demos. Write to Ronny of KINDREAD.

Vampyric Emotions is another distro here carrying lots of cool stuff from all over the world. They even have their very own silk screen t-shirts. It's all done by Rahmat of KeepTheSceneAlive e-newsletter. Write to Rahmat for a list of stuff that he distributes. Or send an email to him to be on the KTSA mailing list. Contact Rahmat at Blk 231 Toa Payoh Lorong 8 # 10-198 S'pore 310231 and jabber@pacific.net.sg.

Well that's about it. If you want to know more you can write to anyone asking about Singapore. Mail me for friendship, questions, love, hatemail, *Vortex* fanzine, NEWBREED, directions, crap, send it all to me: Andy Leong Blk 12 Toh Yi Drive # 10-391 S'pore 590012. Or email me at vortex33@deathsdoor.com. Thanks for reading.

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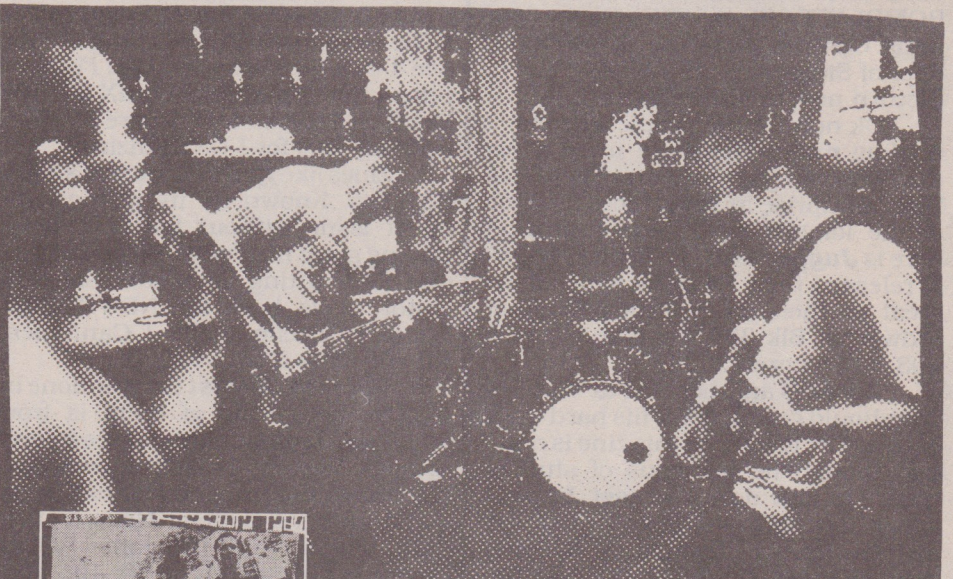

kid dynamite
self-titled debut
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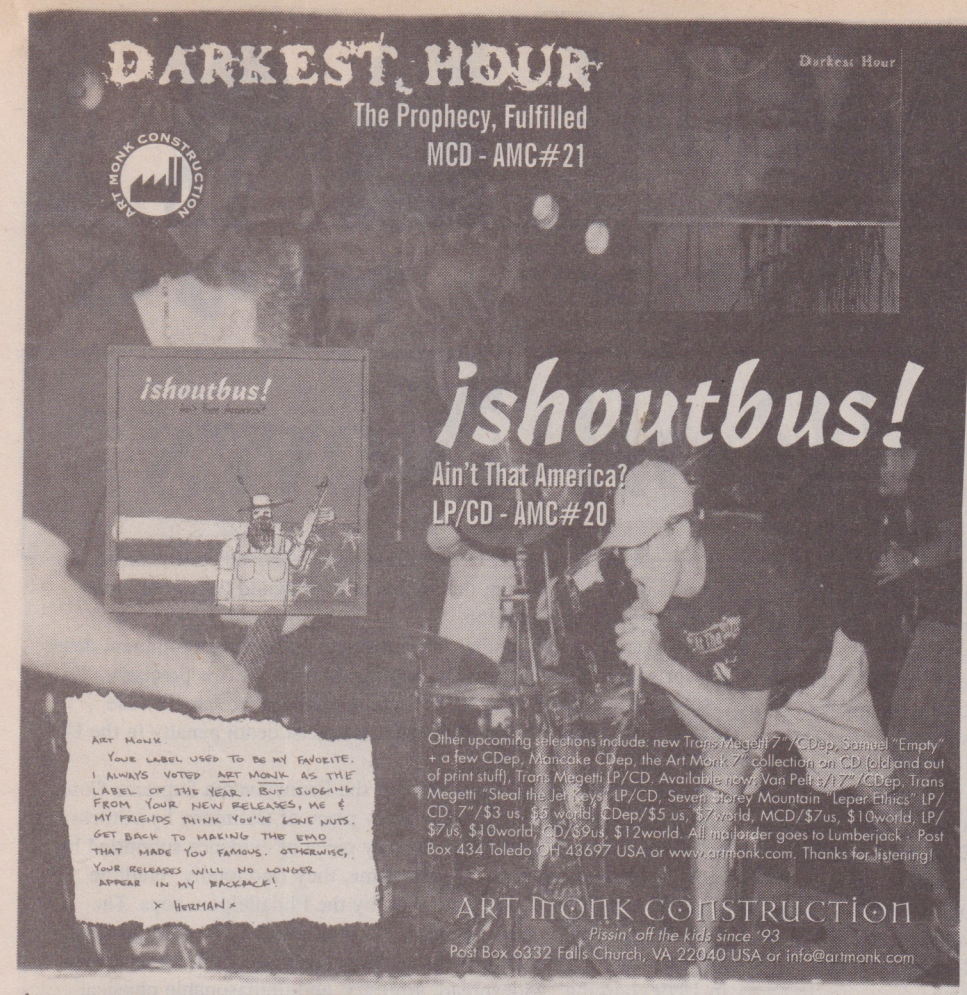

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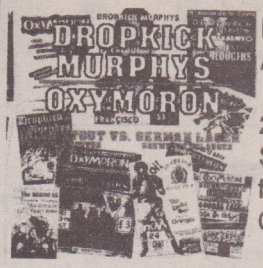

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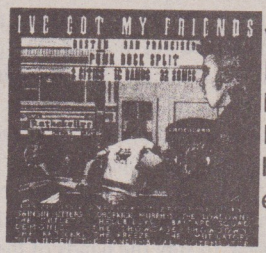

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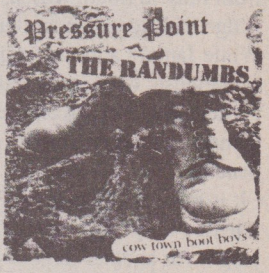

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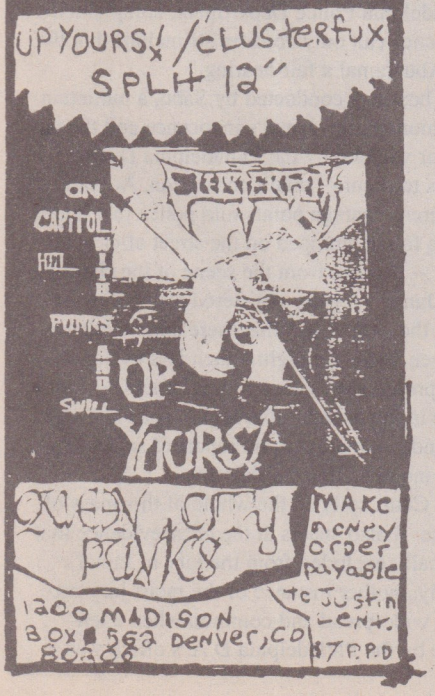

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MAXIMUM

JANUARY 1996

RockNRoll News

The Pennsylvania Supreme Court Denies Mumia Abu-Jamal His Petition For A New Trial!

Mumia Abu-Jamal is now under immediate threat of death by the state's executioners. Mumia Abu-Jamal is an innocent man, an eloquent and outspoken opponent of racism and injustice who has been hounded by the Philadelphia police and FBI since the time he was a teenage spokesman for the Black Panther Party in the late 1960s. Jamal remained in the cross hairs of the cops as he went on to become a renowned journalist and supporter of the MOVE organization in the late 1970s. Continuing the decades-long political vendetta against Jamal, this morning the Pennsylvania Supreme Court issued a 71-page ruling endorsing each and every aspect of his racist frame-up and false conviction for the 1981 killing of Philadelphia policeman Daniel Faulkner.

This judicial ruling has been prepared by a sinister campaign by the Philadelphia Fraternal Order of Police and its supporters. To grease the skids to the execution chamber, these forces recently took out a full-page advertisement in the _New York Times_ (14 June) and other major newspapers around the country. Only days before the ruling, the New York Post (25 October) ran a rabid editorial raving against Jamal as a "cop killer" who should be put to death. The purpose of this racist crusade is to manufacture a climate of "public opinion" for the legal lynching of Jamal. We cannot let this happen!

Pennsylvania governor Tom Ridge has long vowed to sign a new death warrant as soon as the state Supreme Court ruling was announced. In 1995, it took a massive campaign of international protest, including by trade unions representing millions of workers from Italy to South Africa, to stay the hands of the executioners when Ridge had signed an earlier warrant for Jamal's death that summer. While Jamal's attorneys fight to wield every legal weapon they can in his defense, what is urgently needed right now are mass mobilizations particularly drawing on the power of the multiracial working class to demand: Freedom now for Mumia Abu-Jamal! Abolish the racist death penalty!

It is no accident that the Pennsylvania Supreme Court ruling was released only days before the upcoming elections -- as Ridge campaigns for another term as governor -- amid a heinous, murderous campaign of bigotry against homosexual rights and the right to abortion, and as both the Democratic and Republican parties promote the speedup on death rows around the country. The "right-to-life" terrorists who assassinated Dr. Barnett Slepian last week are the same forces who howl for racist legal lynching. Only this week, a 29-year-old black man, Jeffrey Blake, was released from prison in New York after his 1991 murder conviction was shown to be based entirely on fabricated testimony. If New York State had had the death penalty at the time of Blake's frame-up, this innocent man would likely not have lived to see his exoneration.

The crusade to kill another innocent man -- the most prominent death row prisoner in America today, Mumia Abu-Jamal -- is precisely designed to sanctify the state's machinery of death. Jamal's case throws a spotlight on what the barbaric, racist death penalty in the U.S. is all about.

In a demonstration of flagrant bias, the Pennsylvania Supreme Court ruling dismisses as "incredible" every piece of testimony by witnesses testifying on Jamal's behalf and every piece of evidence submitted by Jamal's defense team. At the same time, they find totally "credible" every action and piece of testimony by the Philadelphia cops. The Philadelphia Police Department is so notorious for its racist frame-up system that even the U.S. Attorney General filed a civil rights lawsuit in 1979 charging "widespread, arbitrary, and unreasonable physical abuse" of witnesses and suspects. In the last three years alone, hundreds of convictions in Philadelphia have been thrown out on such grounds.

The Court ruling also upholds every action by notorious hanging judge Albert Sabo, who presided over the original farce of a trial and the Post-Conviction Relief (PCRA) hearings beginning in 1995, with the absurd statement that "our judges are honorable, fair and competent." Sabo's pro-prosecution bias was so blatant that even the _Philadelphia Daily News_ (2 October 1996), which generally serves as a mouthpiece for the Philadelphia Police Department, complained that Sabo's "heavy-handed tactics can only confirm suspicions that the court is incapable of giving Abu-Jamal a fair hearing."

Despite the rigged trial and hearings conducted by Sabo, a mountain of evidence has come out demonstrating Jamal's innocence and the tactics of lies, coercion and terror wielded by the Philadelphia District Attorney's office and the cops to secure Jamal's conviction. At least five witnesses from five different vantage points told police that another man -- not Jamal, who was found slumped on the street after being shot in the chest by Faulkner -- had run from the scene of the shooting. The prosecution's claim that Jamal's legally registered pistol was the murder weapon is refuted by the simple fact that there is no evidence at all that Jamal's gun was even fired that night, much less by Jamal. Another central pillar of the prosecution's case -- that Jamal had "confessed" to the shooting while in the hospital that night -- has likewise been fully exposed as a lie. Indeed, there was no report of said "confession" until more than two months after the shooting.

The Pennsylvania Supreme Court spits on the whole of this mass of evidence of Jamal's innocence. It also sneers at the clear evidence that black people were systematically excluded from the jury in Jamal's 1982 trial. Yet this was simply another instance of the racist jury-rigging which was shown to be widespread and common when a ten-year-old "training" videotape by the Philadelphia D.A.'s office was

MUMIA

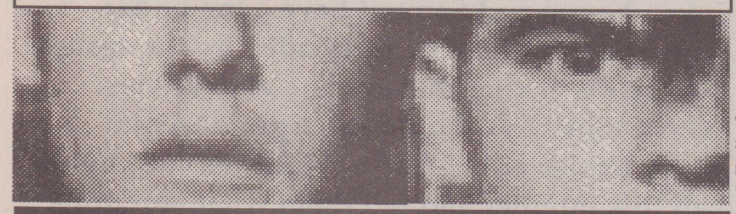
MUMIA

made public in 1997.

The frame-up of Mumia Abu-Jamal, rubber-stamped by today's ruling, demonstrates that there is no justice in the racist capitalist courts. As we stressed in building labor-centered protests during the summer of 1995 on the eve of Mumia's threatened execution, the social power to free Jamal and abolish the racist death penalty lies in the hands of the multiracial working class. After decades of defeat, the labor movement has demonstrated renewed combativity, from last year's UPS strike to the walkout which shut down the GM empire this summer. In taking up the fight for Jamal's freedom, the working class will be striking a blow against an entire system predicated on the brutal exploitation of labor and rooted in the racist repression of the black population. The fight for black freedom is central to the emancipation of labor itself.

All who are committed to the fight for Mumia's freedom must mobilize in the unions, on the campuses, in communities across the country and around the world. Join the protest!

For More information go to: http://www.mumia.com or call
212-330-8029
International Action Center
39 West 14th Street, #206
New York, NY 10011
212-633-6646
212-633-2889 fax
e-mail: iacenter@iacenter.org
web page: http://www.iacenter.org



A Statement From Death Row

by Mumia Abu-Jamal
SCI-Greene, Waynesburg, PA, USA

<<<October 31st, 1998>>>

Once again, Pennsylvania's highest court has shown us the best justice that FOP money can buy. Ignoring right reason, their own precedent, and fundamental justice, they have returned to the stranglehold of death. In their echoes of the tortured logic of Judge Albert Sabo, they have reflected a striking fidelity to the DA's office. If it is fair to have a tribunal who are in part admittedly paid by the FOP-and at least one justice who can double as DA one day and a judge the next in the same case--then fairness is just as empty a word as "justice." To paraphrase Judge Sabo, it is "just an emotional feeling."

In recent months the Pennsylvania Supreme Court has upheld death sentences in cases where an impartial reading of transcripts or pleadings would make an honest affirmation all but impossible. They have ignored all evidence of innocence, overlooked clear instances of jury taint, and cast a dead eye on defense attorneys' ineffectiveness. What they have done in my case is par for the course. This is a political decision, paid for by the FOP on the eve of the election. It is a Mischief Night gift from a court that has a talent for the macabre.

I am sorry that this court did not rule on the right side of history. But I am not surprised. Every time our nation has come to a fork in the road with regard to race, it has chosen to take the path of compromise and betrayal. On October 29th, 1998, the Pennsylvania Supreme Court committed a collective crime: it damned due process, strangled the fair trial, and raped justice.

Even after this legal legerdemain [sleight of' hand] I remain innocent. A court cannot make an innocent man guilty. Any ruling founded on injustice is not justice. The righteous fight for life, liberty, and for justice can only continue.

BAY AREA STUDENTS PROTEST: "EDUCATION, NOT INCARCERATION!"

By Forrest Schmidt and Nancy Mitchell

Five thousand students from high schools all over the Bay Area walked out of class on Oct. 1 to demand money for schools, not jails. This mass of students, mostly young people of color, gathered near a public-transit stop in San Leandro in the mid-morning and then took to the streets chanting, "Education, not incarceration!" The protesters denounced the criminalization of a whole generation of youth. For every African American in college in California, 57 are in prison. The state spends $60,000 to put a person behind bars but only $8,000 on an education. In the time it has taken California to build one new university, 12 new prisons have been constructed.

The walk-out occurred a week after the Berkeley "Critical Resistance: Beyond the Prison Industrial Complex" conference, attended by youths from all over the country. The conference concluded with a demonstration and march to a new jail built next to Berkeley High School.

Days after the Berkeley conference, another group of students demonstrated at the Marriott Hotel in downtown San Francisco. Demonstrators protested a "School Choice" conference--a gathering of corporate executives and others seeking to advance the process of turning over public education to profit-making corporations.

Reprinted from Workers World Newspaper

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ATTN: JAY UNIOOS

BEYOND AND BACK

Gilman Street Zine Project

The Gilman Street Zine project is still trying to get off the ground, but for the project to really fly, they'll need help from zinesters like you. Lauren La Word is still waiting to hear from you, so get involved and send some zines, or at least a sample at her new address: 4073 Telegraph Ave. #6, Oakland, CA 94609.

Gilman Street, like MRR, gets a lot of criticism from those who feel their ideas and scenes are not being represented or given the attention they deserve. The bottom line is this: GET OFF YOUR ASS, GET INVOLVED AND CONTRIBUTE, OR SHUT YOUR FUCKING TRAP!

Making Punk A Threat Again

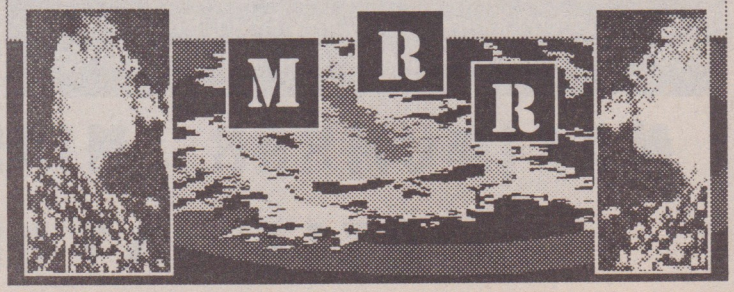
The PROFANE EXISTENSE COLLECTIVE has as reported in last month's news, come to an end. For those of us out there who self distribute our own zines and records, this is very depressing news. The underground punk- D.I.Y. way of doing business is very reliant on entities like the **PROFANE EXISTENCE COLLECTIVE, MRR, SLUG AND LETTUCE, and even FLIPSIDE.** Since the circulations of these zines is relatively small, in comparison to any of the corporate music rags, each niche established by one of these zines takes an added importance. We all must do our small part to make the D.I.Y. way of doing things work, and that includes paying your fucking debts so we don't kill one of our own, like PROFANE EXISTENCE.

In their letter explaining the reasons for the break-up of the PE COLLECTIVE, they mention that if they do not receive certain monies due to them they will go public with a list of the people who fucked them over.

I'm offering now to make space in the MRR NEWS for that list.

Does the Act of Freeing Minks Amount To Terrorism? Animal rights extremist groups are as twisted and dangerous as any other extremist group, but when the government begins to refer to the release of caged minks as terrorism, then we have to ask ourselves who's best interests are they protecting. In Madison,Wisconsin, Peter Young, 20, and Justin Samual, 19, were charged in a six- count indictment of engaging in animal enterprise terrorism and unlawfully interfering with interstate commerce. The indictment alleges that what Young and Samuel did (supposedly) constituted animal enterprise terrorism because they intended (again, supposedly) to coerce mink farms out of business- by inflicting damage or economic loss. AN FBI AGENT WHO DECLINED TO DISCUSS THE CASE BUT SAID ANIMAL ENTERPRISE TERRORISM WOULD GENERALLY BE CONSIDERED A TYPE OF "SPECIAL - INTEREST" TERRORISM. **If convicted, both men could be sentenced to 82 years in prison!?! What a fucking joke. Young and Samuel have gone underground rather than be railroaded by the system. The FBI is asking that anyone who knows where they're at should call Special Agent Barry Babler at 123-4567. WE think you should call this number and tell them what you think about their vile "pigs protecting pigs" system.**

Remember that you can make a difference, so believe all that apathetic bullshit. You can start by contributing to the MAXIMUMROCKNROLL NEWS because it's really your news. Send your articles to: MAXIMUMROCKNROLL@mindspring.com ATTN: JAY UNIDOS



BEYOND AND BACK

A New Squat Opens In Warsaw

The first squat since two years in Warsaw was opened with a really good concert. There were two crust/hardcore bands, OPERATION from Sweden, and DETESTATION from US, and two Polish, SILIKONFEST and NOWY SWIAT, who moved the 300 people crowd with a classic seventies punk-rock version of "Bandera Nera".

Interesting cross-cultural relations have taken place at the squat, local mafia people learned the pogo dance, and seemed to enjoy it, they were friendly because they are friends with sharp skinheads at the football games. The association of friends of fortifications, with whom we cooperate turned out to be really relaxed (we feared they would be militarist right wing freaks) and marked their appreciation for our barricade work, saying they are happy that the fortress is used for defense purposes again, after 100 years of being left to fall apart.

This fortress is a part of the military complex built by Russians in the 19th century, at the time when Poland was under occupation.

p.s. new squats opened in Silesia, a second one in Wroclaw, and one in Gliwice.

ZACZEK

NAPALM

It's time to fight back, the pen is mightier than the sword. It alights the sweep of aristocacy and strengthens the mind. Time to follow your own leader (which is yourself), and this one leads no sheep off the cliff. NAPALM is a newly started project with an aim to distribute a quality underground magazine with an integration of how to activism, politics, awareness, and the sweet souled poet inside.

The strength of this magazine stems from a simple belief that change is necessary for progression. We would like to link arm in arm with any organizations or individuals who share a common vision of liberation. Away with apathy, stagnation, and regression. Any or all that heed the call please send short stories, any form of artistic expression or radical sentiments, reports of direct action, acts of civil disobedience, protests, or anything else that might be going on as the world burns to :

NAPALM, 6425 Ming Ave. #99, Bakersfield, CA 93309, or e-mail us at napalmcrew@hotmail.com.

Teen Cross-dresser Attacked in Madison

An 18-year-old cross-dresser was attacked by a man wielding a broken beer bottle in Madison, shortly after hundreds of people attended a vigil for a gay University of Wyoming student who was beaten to death. The Madison man was hit on the back of the head with a full 40-ounce bottle of beer and then stabbed in the abdomen with the broken glass from the bottle. He was wearing women's clothing, including a padded bra, when he was attacked in a south side neighborhood as he walked with two friends. He apparently crossed paths with the suspect while walking across a convenience store parking lot, and the suspect followed him, yelling obscenities. Between 50 and 60 stitches were required to close his wounds.

A candlelight vigil in Shepard's honor drew 750 people to the University of Wisconsin-Madison campus. Shepard died (As reported in the December issue of MRR) from the injuries he suffered after he was lured from a campus hangout, beaten and lashed to a split-rail fence near Laramie, Wyoming. The attack has spurred calls nationwide for hate crime legislation protecting gays.

MILWAUKEE JOURNAL SENTINEL

1999 Primate Freedom Tour

In May, 1997, one individual began a seven month tour of the seven regional primate research centers in the United States. Conducting nine day vigils in each location, the purpose was to spark a national debate over primate experimentation. The success of this tour went far beyond anyone's expectations. It is a rare occasion when national organizations, grassroots groups, and people of all ages and from all walks of life come together for a common cause. The 1997 tour was such an occasion, creating a solid foundation from which a successful abolition campaign can be built.

With the seed in place, the campaign has already started to grow. The growth will continue during the summer of 1999 with a national tour against primate experimentation. This will definately be the most important and successful event in the history of the movement against animal research in the United States.

Your involvement is crusial for the tour to reach its full potential and beyond. Get involved now and help plan for this important step in the abolition of primate experimentation.

Summer of 1999

A bus full of activists pulls up to the University of Washington, the home of the Washington Regional Primate Research Center. The bus unloads for a few days of intense teach-ins, protests, and educational activities.

At the second stop on the tour, more vans filled with activists are added to the caravan and the pressure begins to build. All across country as the caravan travels it continues to grow. Stopping at Regional Primate Centers and other primate experimentation facilities, the tour exposes to the United States public the medical, scientific, moral, and ethical fraud of primate research.

Finally, after the last Regional Primate Center, the tour ends with a five day protest/ teach-in at the National Institutes of Health.

These are simple ideas. The tour is in the priliminary planning stages and your ideas and assistance are needed. We have the ability and the creativity to organize the most effective resistance to primate experimenation this country has ever seen. It is up to you to get involved.

If you or your organization would like to become involved or can help in any way please contact CEPE immediately!

The following is a working list of items and services that will be needed for the tour:

-Food (Food Not Bombs, Vegan/Vegetarian Donations)
-Fundraising (Before & During the Tour)
-Buses/Vans/Cars/Drivers/Mechanics
-Places to Sleep
-Camping equipment (tents, stoves, sleeping bags, etc.)
-Advance Public Relations/Media Contacts
-Laptop computers
-Printing (Flyers, Patches, T-shirts, etc.)
-Local Event Coordinators
-Local Contact List

Tribal War Records is coordinating a band/events tour to coincide with and help finance the 1999 Primate Freedom Tour. Tentative bands include **Aus Rotton and Anti-Product**. Bands, performers, & promoters contact Liberation Collective c/o Neil, P.O. BOX 9055, Portland, OR 97207. (503)525-4975. Email: libcoll@aracnet.com

COALITION TO END PRIMATE EXPERIMENTATION
P.O. BOX 34293, Washington, D.C., 20043 Toll Free Message: 1-888-391-8948 * Email: CEPEmail@yahoo.com

CALENDAR

International Solidarity Conference
June, 1999 in San Francisco California

An International Solidarity Conference will be held in San Francisco, California from June 1st through the 5th in 1999. We hope to facilitate discussions regarding the working class and our common struggle with capitalism. Combat the World Bank and its structural adjustments by seeking alternatives and taking action. Illustrate connections between workers, the environment, poverty and other pressing issues which urge resolution because of our need for an involved and compassionate society.

Registration, input for the agenda and applications to facilitate workshops/discussion groups are all due at the following address by : December 31, 1998. Please contact us as follows for further information:

I999 International Solidarity Conference Committee c/o San Francisco IWW, POB 40485, San Francisco CA, 94140, USA
Email: intl99@iww.org Web: http://www.iww.org/~intl99/

Bay Area Anarchist Bookfair
March 27th 1999
10 a.m. - 6 pm

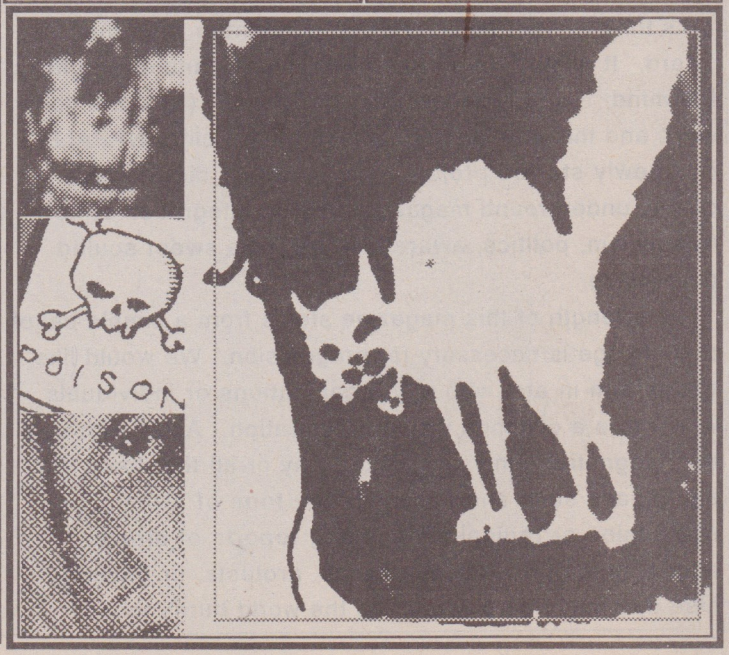
The Hall Of Flowers in golden Gate Park. For more information call: 1-415-431-8355.

Solidarity Spring Festival / West Coast Food Not Bombs Gathering

Workshops, art shows at the gallery, theatrical plays, local gigs, films on animal liberation and political prisoners. Zine and DIY record convention and much, much more! The last day will be a concert at the Ventura Theatre. We are still booking bands and speakers, camping sites and rich people's garbage cans near by. For more information write to: FNB PO BOX 1563, Ventura California 93006.

Upper Midwest Record Swap
January 9th 1999, Noon

Do you want to buy, sell, or trade records with folks in Minneapolis? Well then, you better book your free table and take advantage of the free admission. 2524 Nocolet Ave S., Minneapolis MN.



WHATS THE SCOOP ?

by Mike, Neale & Jax

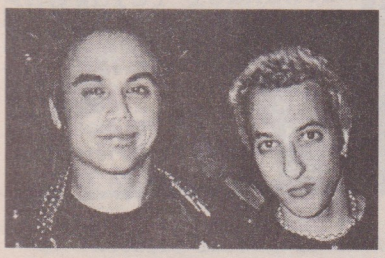
What was the worst or funniest present you have ever gotten?

Angie, 22, Los Angeles
A dildo!

Brian, 28, San Francisco
When I was young, I wanted a "Stretch Armstrong" doll, you know, one of those things you could pull in nine hundred different directions? But, I wanted the monster guy, not Stretch himself. My mom was really poor, so I think she got one second hand, and the monster had a hole in it. All the goop was dripping out, and I couldn't play with it. How depressing.

Melissa, 23, Oakland
A push-up bra (the same style) of my bra of 2 1/2 years.

Lana Michelle, 28, San Francisco
My sister once gave me one stick of "pussy" incense for my birthday followed by telling me, "Mom made me show up for your birthday party."

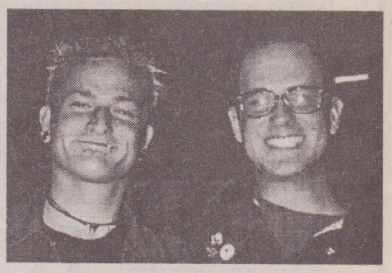


Jack D, 28, San Francisco
A box of rubbers in my stocking stuffer.

Brandon, 26, Daly City
Some girl gave me a book titled "How to be in a Successful Relationship".

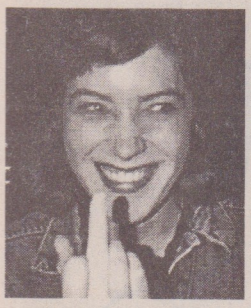
Russ, 25, San Francisco
A senile old aunt of mine once sent me one of those mechanical toy dogs that do flips. Sure it has some kitsch value, but I was 23, and she has no idea of kitsch, which means she probably meant it as a toy. Hello?

Charles, 25, San Francisco
A fucking baseball glove. Do punks play baseball? Heck no! Punks drink stolen beer under the bleachers and throw stuff at the pitcher on a full count. Don't ask me how I know what a full count is.



Stephen, 28, Oakland
A used condom that was stuck to my friends wall for 13 years.

Kevin, 27, Oakland
Stephen jumped out of a keg for my birthday last year.



Sara, 23, Berkeley
The worst present was a big box of rocks with a piece of fake dog shit from my brother and the funniest was a vibrator from my friend, a pervy guy.

Tonie, 24, Oakland
A maroon crop leather jacket with fring down the sleeves and back. I asked for a black motor.

Satan in a skirt, 24, San Francisco
This guy for Christmas gave me a sterling silver bear claw holding a piece of turquoise. It was very Jerry bear. I gave it back shortly afterward.

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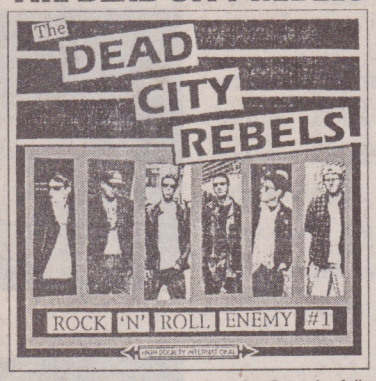

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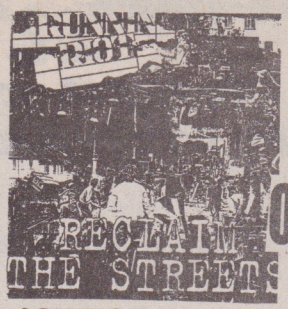

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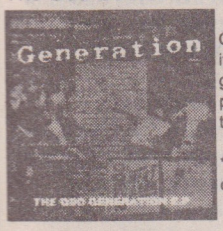

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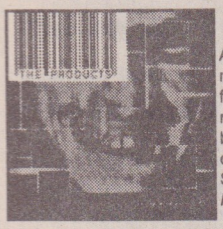

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The STITCHES

THE STITCHES ARE FIVE YEAR VETERANS OF THE FASHION/DRUG WARS, AND THEY STILL ROCK LIKE CRAZY. LET'S TALK TO THESE TROUBLESOME PUNKS AND SEE WHAT MAKES THEM BEHAVE SO BADLY. THE STITCHES ARE: MIKE-MICROPHONE JOHNNY-GUITAR/MICROPHONE PETER-BASS ED-DRUMS. INTERVIEW BY BRUCE, PHOTOS BY ICKI.

"The Stitches are interested in technology, manipulation, machines, media, chance, logic, design. We wear clothes, eat food, drive cars, watch T.V., etc"
—Johnny

MRR: Let's talk about that other interview you did about three or four years ago. What happened with that fuckin' thing? That was terrible!

Mike: Great time in my life Bruce.

MRR: We're here to rectify that. That interview didn't show how intelligent you guys are. That showed the ugly side only.

Mike: Intelligence...and speaking of rectify, that's pretty, uh, you know...

MRR: 50 cent. But I knew you would know what it was.

Mike: Yeah, well, you know, us thin-skinned Southern California kids know a lot about that rectification shit.

MRR: Hmmm...Okay, we had a few changes. Let's talk about your European trip last year and how you had to get rid of that drummer.

Johnny: Mike and Craig went through some hard times together. They went to rehab together. Which turned out to be a bit too much.

Mike: We didn't go through rehab together.

Johnny: We had a little bit of a problem there as far as co-signing each other's habits.

Mike: Everything went okay. Basically it was just fuckin' Sleeper moved out and came up here. And we were stuck without a drummer. I had some personal problems and we wanted to get the band back together again and we couldn't get a hold of a drummer for the life of us. You know what I mean? Craig wasn't around. He was in this other band for a while. And things kept falling through with that. So we just pulled him in and it worked out okay, you know what I mean? He could pull it off. He just... Well, we went to Europe we had a great time and everything like that. Craig got into some trouble when we came back—legally. So he basically said for him to stay out of trouble, that he's gonna have

to stay away from us. Which is probably a pretty smart thing, I would think.

Johnny: He was weak, so I was glad to see him go and we could get somebody who could hit the drums hard again.

MRR: So you weren't even that impressed with his personality or his drumming? Johnny: He was nice, he was a great guy, I got along with him great and stuff, it's just...

Mike: Nice guys finish last.

Johnny: Exactly. As far as energy goes, and stuff, he couldn't hang with the rest of the band. There were a lot of holes in there to be filled.

MRR: This new guy (Eddie) is good!

Johnny: We like him. He fills more holes than...

Mike: He fills your hole up pretty good.

Johnny: I like that.

MRR: So, no arrest records over in Europe last summer? It went pretty smooth? You did how many cities?

Johnny: It was 12 cities, including Germany, Holland and France.

MRR: Are you thinking about going back at all?

Johnny: Yeah, we're going back in September. We're already bookin' it for September..

MRR: With this deal you got with Radio Blast, it seems like they're eager for more product and more shows over there. And you'll do basically the same route this time?

Johnny: This time we're gonna hit Spain and we're gonna do Germany and...

Mike: Italy was the one that I think we're clued in to do moreso than Spain.

Johnny: Yeah, but there's problems with Italy...so we're gonna go do Southern France, Spain, Germany and all Holland again.

MRR: Who is booking this one for you?

Johnny: It's a combination between Tom from Radio Blast and Mickey. Our good, old friend Mickey.

MRR: But you feel confident it'll be put together okay?

Mike: Mickey has hairs that grow out of his nose and he chain smokes.

Johnny: They'll make it good.

MRR: Let's talk about Orange County. Do you guys consider yourselves an Orange County band or a Hollywood band?

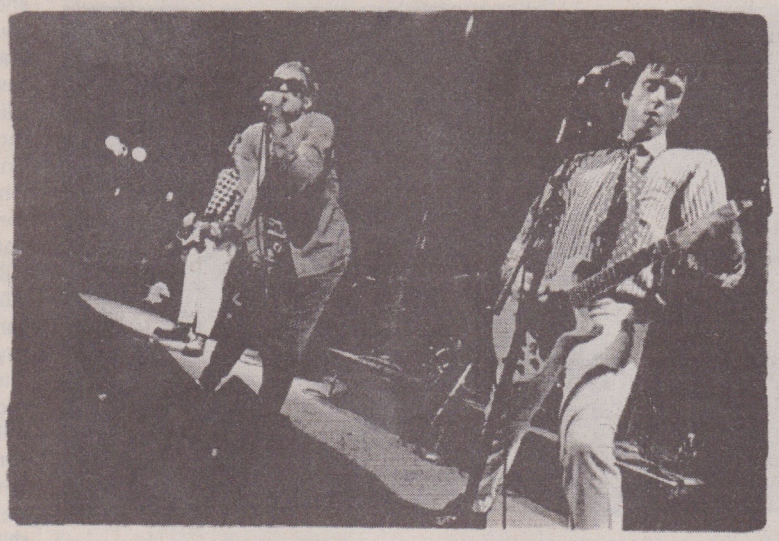
Mike: Well, Johnny would like to consider himself a man of the world.

Johnny: Exactly.

MRR: It's kind of an Orange County phenomenon though, isn't it?

Mike: Well, that's where we played the most when we first started getting out there. There was a club right down the street from my old house and we used to go down there and play.

MRR: I've seen a couple of great shows at the Club Mesa, which has excellent clientele. My kind of clientele. You know?



Mike: What do you mean, bald and big?

MRR: Exactly. Muscular and stupid. And the good thing was, they'd all fight and be thrown out by 8:30. I don't think they ever saw you play. They would beat each other up.

Mike: I was watching this fucking show the other night and a lot of the times the people don't even go there to check out the bands. They just go there to just "make the scene, man." Acting like a bunch of fucking goons. There was this band playing, and everyone is supposedly dancing and there was this whole row of fucking knuckleheads turned around the other way, not even fucking looking at the band. Just pushing and shoving and pot-shotting people. It just sucked. You know what I mean?

MRR: Is that a Costa Mesa kind of behavior you think?

Mike: I don't know where it comes from. I think it has something to do with the 91 overpass. I think it has something to do with Riverside.

Johnny: It was initially, but they used love us still. They used to give us all their speed and then we'd get up on stage and beat their asses, so it was good.

MRR: This is the skinhead types?

Johnny: Yeah.

MRR: You've always been popular down there.

Johnny: They thought they could turn their backs and fight the crowd, but they didn't see it was coming from the stage.

MRR: And then you whack 'em with the guitar. That's a good subject actuallyJohn, because it would appear that at the end of almost every show somebody gets whacked by you. Some of them deserve it richly, but occasionally an innocent bystander will get it.

Mike: Johnny's just got a small man's complex.

MRR: It does seem to erupt into a violent finish at a lot of the shows.

Johnny: I guess it's just that, I don't want the show to end. I want it to carry on.

MRR: It does leave an impression.

Mike: That's a very good point! It leaves an impression in thier heads (ha ha!) According to my notes, Johnny just doesn'twant the show to end. He just won't fucking shut up. I like to make it 7 seven songs, make a beat and get the hell outta there.

Johnny: I want to be on stage 24 hours a day.

MRR: Are there clubs where you're not allowed to play down south due to the mayhem that usually ends your shows?

Mike: It happens pretty much every time, but then they cool off and they call us back.

Johnny: They know if they want their money they have to invite us back.

MRR: In your mind, do violence and punk rock kind of go hand-in-hand a little bit?

Johnny: No.

Mike: In that order, yes.

Johnny: Not at all. I'm the nicest guy in the world.

MRR: Off stage, you are. You're like a Jeckel and Hyde guy.

Mike: Don't let him fool you. He's a fucking liar. Off stage he has to try even harder, you know what I mean? It doesn't come as easy, like just one overhand sling of the guitar. No, lets put on the gloves and go fucking slap some innocent fuckin' phone callers down the highway or something. You guys are fucked. He fights more when he's not on stage is what I'm trying to say.

MRR: And there's usually alcohol and drugs involved with these errors in judgment.

Johnny: We don't advise the kids to follow our lead. They can just listen to our records and have a fantasy. Don't try to do what we do.

Mike: Quit while you're ahead. There's no fantasy in that trash.

MRR: What about the records? They're kinda hard to get.Some of the kids in the Midwest can't even get your records.

Mike: I'll take full responsibility for that.

MRR: Is there a better distribution plan for the future?

Johnny: Sure, now that Mike's not shooting dope.

Mike:I sent away to Acme for a blueprint and an anvil. I'm a super genius.

MRR: How about politics? Not many of your songs talk about right-wing, patriotism or anything. It's more about inter-personal battles with women and shit like that.

Mike: Thanks!

MRR: As far as other business plans. What about doing some comps. There was some talk at one point.

Johnny: Yeah, we are on the Viva La Vinyl #3 comp. (on Deadbeat Rec.), but right now we looking for a label to put out or album.

MRR: You're not gonna do the next one yourself.

Johnny: You never know. We'd rather hand over for someone else to do because it's a lot easier. It's a lot less work for us. We could concentrate more on what we have to do, which is playing and recording.

MRR: Maybe you could even mount a national tour prior to going to Europe. It would make sense to play like New York, Baltimore and then do the European thing.

Mike: It would be great if we could play in New York and Baltimore and cut out the middle.

MRR: Do you think there are fans in Denver that care about you, or Chicago?

Johnny: I'll go to Cleveland man.

MRR: There is an Ohio connection, thanks

to Witmer. That would be nice. What about some of those knuckleheads, like the TKOs, or what about some of those bands, that are influenced by you guys?
Mike: Look what happened to them. They all had to go to rehab and quit their band too.
Johnny: We survive. For us it's like 'til death do we part type thing. We don't like each other, but it's like a fucking marriage so we have to do it until one of us dies, which may be next week.
Mike: I don't know, but if my wife acted like me, I'd get the fuck out of there.
MRR: You actually have been together for a long time. How many years exactly?
Johnny: Five years.
MRR: And that's a long time for a punk band these days. The average livelihood is about 18 months.
Mike: I pulled Johnny in about 6 or 7 months into the thing, I think.
Johnny: That's when the band got good.
Mike: It's basically been just me and Johnny throughout the whole thing.
Johnny: Well, that's not true because Pete came in a few months later.
Mike: Yeah, Pete came in during that same time basically.
MRR: Was Pete playing bass at all or do you guys train him as you went?
Mike: I met him at some show in Anaheim and hit him up if he wanted to play and he wasn't too interested because he was in a peace punk band and I looked kinda queer...
MRR: What band was that Pete?
Pete: Corrupted Ideals.
MRR: They were on that bad comp that you're first record was on...with UXA. That was a dog of a comp. You were the only good band on that comp!
Mike: That was a great fuckin' tour though.
MRR: I missed that though. That was at Gilman, right?
Mike: Yeah. That was seriously entertaining. The whole time was just a fuckin' riot man. DeeDee's crazy and it was cool because Peter stole the singer of Corrupted Ideals' wife for his girlfriend. And just for kicks, I told Paul, the singer of the other band I would give him a ride with me and Pete to see if they'd fight each other.
Johnny: But there were no fights.
Mike: It was cool. All girls in the back...
MRR: At that point it did seem there was some special chemistry where guys were fucking each others girlfriends and there was a little bit of tension.
Mike: Like I told you before man. I'm a straight, no kink heterosexual. I stay away from all that kind of shit
MRR: Pete has survived many battles, many times when you guys would threaten him with death or threaten him with dismemberment. And he's still here.
Mike: Pete's unaffected. He' the guy with absolutely no emotion. Just nothing affects the guy at all.
Johnny: He's the same sitting in his living room watching TV or on stage, it doesn't matter.

MRR: Pete, do you think your playing has improved in the last 4 or 5 years.
Pete: No, not at all
MRR: What about some of the influences? Johnny, I hear an awful lot of Johnny Thunders in your guitar playing. Do you think you pirated some of his riffs?
Mike: Does the Johnny Thunders and pirate love thing have something to do with that last comment?
Johnny: Yeah, for sure he's definitely a big influence. There are somany other influences a well though, like Richey Manic.
MRR: Mike, can you give us one major influence on your singing and yourmoves? You've got kind of a unique style going on. Can you tell us about anybody that changed your life when you were fuckin' 13 .
Mike: Definately Benjamin Orr from the Cars (for style). I saw him on the back of the Candy-O cover (with a sucker in his mouth) and just flipped. John Denny & Nazi Dog barely cut the mustard, but I guess they qualify too.
Johnny: Oh you forgot John Fox from Ultravox. Mike is a "Young Savage!"
MRR: What about L.A.?
Johnny: L.A.'s just had pretty much the cream of the crop as you go over the years. There's a dead spot from 83 to 93, when we came along. A lot of the older punks, like Alice Bag and Spike from the Gears and all those people would come to our shows. They would say, "Oh you guys are fuckin' rockin'!" And like Mike told 'em one time: "You know, I don't care who you are and I don't care where you came from, but what are you doing now?" And that's what we're doing. We're just doing it now
MRR: I don't like to get too nostalgic about that shit. Bands that come back like the Gears. Who fuckin' gives a shit? Who would go across town to see those motherfuckers?
Mike: What happens, is a lot of the time, you'll have this great impressionof this band that maybe you haven't been able to see or even if you did see them before, and you're listening to the records and you've got this great impression of how fuckin' killer this band is. And then, they come back on some comeback thing and you go to see them and their fat and they suck. The whole thing just blows. They ruin your whole image of the band and you never play their fucking records anymore. Because every time you hear that song, you get this bunk image of some fucking slob up there. It just sucks.
Johnny: Yeah, it's hard hear music live with your eyes closed
MRR: That's one thing that your band has that's stronger than most, besides great music, you got stage presence and you got the hair cuts and you got the clothes... In San Francisco a lot of bands don't have that.
Mike: Style counts. It's one of those things that comes along with it.
Johnny: We are always on the cutting edge of a new art riot.
MRR: We probably should talk about the future of this band in terms of whether you guys are gonna lapse back into this drug abuse thing. Because you seem to be on a roll now, you seem to have some momentum going now. Is it a day to day struggle for you to deal with that shit?
Mike: I can't give any guarantees.
Johnny: I can guarantee to kick his ass a lot though.
Mike: I'll kick my ass so much harder than you could ever.
MRR And the band's been pretty supportive of you Mike? It seems like they kind of stuck by you.
Mike: They've been supportive in the aspect of standing by their ground. They don't support me in my drug abuse.
MRR: That's what I mean. In trying to do what's best for the band. And try to give you straight answers and be a friend; deal with you one on one.
Mike: I've gotta give it to them for even sticking around with it. Because I know I'm kind of a hard person to deal with, even when I'm not on drugs or had too much alcohol.
Johnny: You're much easier to deal with when you're on drugs, because you don't do anything. We can just pick you up and put you in the fucking van.
MRR: But the punk rock world would be sorrier for it if you stopped performing, or got busted or if you ended up died or something. That would fuck all of us up. You're one of the few bands that's got the fucking energy level.
Johnny: Like I said, we can't guarantee no one's gonna die, but we guarantee that we're together until then.
MRR: It does seem like there's been a unique chemistry between you all. And you've been through thick and thin already. Maybe now we're coming out of that era and headed on.
Johnny: The good thing about it is that we're fucking friends off the stage, as well as on the stage. If we weren't even in a band, we'd still be hanging out, going to shows together. Drinking and stuff, which is good. I talk to other bands and I tell them, "Yeah, our band hangs out all the time, goes to shows." They're like, "What? We only see our band at practice and when we play." We call each other constantly, "Hey, what are you doing tonight? Let's go out." We constantly keep in touch.
MRR: That's probably unusual for a band that's been together five years. Usually everybody hates

each other by now.

Mike: I think that's why we have been together for so long, and I think that's why it's worked out.

Johnny: It's like anybody who comes into the band has to fit into that family situation with us. We won't have it any other way.

Mike: Like Eddie. I've known Eddie for fucking years. We grew up in the same neck of the woods, we hung out with the same crowd. We got into the same kind of trouble. I wanted him in the band for a long time. He moved out to Hawaii right at the key moment. So we got stuck with Craig in there, and as soon as Eddie came back, Eddie moved back a week after Craig said he couldn't play in the band anymore.

Johnny: I gave him a call and he said he was into it and he showed up and ever since the first practice, he's punched it.

Ed: I had not played drums for 4 years. The drug abuse took control & I lost the drive to play. I didn't think I was ready to play (with the Stitches), but it all worked out.

MRR: I think that's a beautiful accident the way that happened. Because he seems to add a lot to the band.

Mike: Nothing happens by mistake. Except Pete!

Johnny: Eddie doesn't care about anything else. All he cares about is fucking playing. He says, "Just tell me, I'm there." He has the best attitude about stuff and he just wants to play. He just wants to be on stage.

Mike: We grew up in a pretty fucking rough climate. We took a lot of wrong turns. Ed just kind of had to pull one of those geographics where he got out of Dodge. he made a different set of friends and screwed it on and didn't' hang out with people that were fucking up. He's ruling now.

Johnny: But now he's hanging out with us, so now he's gone back the wrong way.

MRR: I hope he's strong enough to survive this.

Johnny: That's probably, as far as the drugs/alcohol thing is considered, he's got his head screwed on the best.

Ed: Shit ya! I'm strong enough. If I wasn't I would have crumbled along ago. The booze does help quite a bit though.

MRR: The European tour is pretty much locked in, but no plans to play the states?

Johnny: We would like to tour the states soon. Hopefully, we can get on a label that can offer some tour support. We'll do it ourselves though (if we have to!)

MRR: But would you do that? Would you go with a label like Epitaph and let them pick the band you're playing with and the cover art and which songs you're gonna do and...

Mike: Not a fucking chance!

Johnny: That's why why we haven't done anything so far.

MRR: And that speaks well for you.

Mike: It's funny, even when we get complete control of fuckin' doing our own covers and everything like that we still don't agree on it. We sit there and argue about stupid shit just to get the fucking cover done.

MRR: That's one reason you don't have the distribution like that, because you've decided to do it all yourselves. And that's one thing that's kept your integrity and respect amongst the punk rockers. It don't get you no money, however.

Johnny: Well, it's just like this...

Mike: You didn't get into this thing expecting to fucking quit your day job and pay your rent with it.

Johnny: ...and we're not gonna sit there and be fools for somebody else so they can sell records off our fucking name.

Mike: I think it would be great to have a good distribution and get records all over the world and the whole promo thing and all that shit. Be able to send us on the road or somethinglike that. I think that would be fucking great. I wouldn't turn that down. You'd have to be fucking stupid to say no to it. But it's like, you can't expect to start a band and be like, "Let's have our rent paid and have some fucking rockstar life," you know what I mean?

Johnny: What are you talking about? We already have that rockstar life!

Mike: Oh yeah, that's right. Nevermind.

MRR: So that would be the thing, if you did sign with a bigger label. You would insist on artistic control about who you travel with, the songs...the mastering...

Mike: The song order, the mix, the fucking cover art. Who we play with, where we play, blah, blah, blah. I'm not gonna go out in the middle of bumfuck nowhere and just do something just because. I'd want to pick and choose where I want to go, what clubs I'd want to play, who fucking we're playing with. The whole bit.

Johnny: We know a lot about music, you know? That's why we've gotten so far (ha ha.)

MRR: I think you've got everybody's attention. And because you've stuck to your guns, you haven't deteriorated into another NOFX or Bad Religion or something.

Johnny: Well, we have good influences. We know what we want to sound like. If people want to come and listen to it, that's great! Or if they want to stay at home, that's great too. But the people who come out to a Stitches show are fucked.

Mike: You're not gonna hear the Stitches on the latest Snowboard video and go, "Fuck, let's go check it out, bring your beanie," you know?

Johnny: At least if there's like 250 people at the club, that's 250 who want to fucking see you. That know your songs, that are fucking singing 'em. It's not like, oh I came because my friend had a Stitches shirt on.

MRR: It's almost like a little club. They hear by word of mouth. People say, "Oh yeah! Check this out..."

Mike: I like how it's tight-knit like that. It's just like, get everybody there, and basically everybody there is just like, "Fuck...," you know what I mean? It's not like just a lot of fucking kids who are just there to mingle around or just check it out or whatever. Everyone there has pretty much dove into the whole thing headlong awhile back.

Johnny: Everybody's got their problems. They're just coming to us to solve them, so they can go home happy and fuck their girlfriends.

MRR: That's a beautiful statement. They come to you for guidance.

Mike: At least we're not as fucking beat as our audience

Johnny: That is one thing though, we can take pride in that. We get more entertained out of our audience than we do out of ourselves. You think that we're bad, you should see our audience!

MRR: And you do have an interesting cross section of people who come to see you. That Doheny's show is a good example, where all the doors were ripped off the hinges and broken to little bits.

Johnny: I love it when stuff gets broken and we don't even have to instigate it at all. We can just start playing two notes.

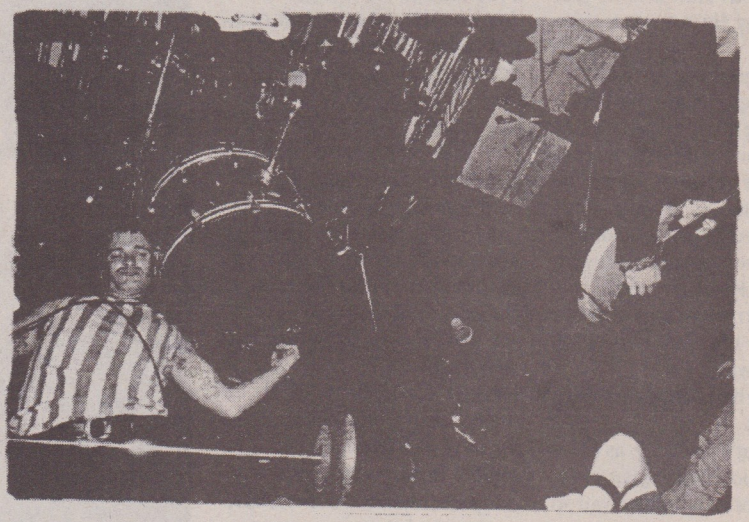
Mike: It's funny too, because before I had a band or anything like that, I was always the guy running around breaking shit, getting beat up, thrown out of the fucking club.

Johnny: And now I am.

Mike: Now it's like, everybody else is doing the same shit. It's pretty fucking hot. I love seeing shit like that. I like the whole violence, destruction aspect of it all. I think it's fucking great. I like to see people make asses of

themselves publicly.
Johnny: Well, you've seen yourself on video before, haven't you (ha ha?)
MRR: And you guys don't mind taking a shot to the head. Kinda like Duane Peters. A little punch in the nose is no big deal.
Johnny: He hasn't felt anything in at least 15 years, so it's alright.
MRR: That guy is like an icon because he can take a beating and just keep right on going.
Mike: You know what it is. He's got like a deathwish thing, but he's like the battery that couldn't die. It's like this curse, you know? If he all the sudden he just chose to be like, "I like my life, I want to live!" He'd get hit by a train. It's one of those things, the guy's been trying to get off this fucking bubble for so long that somebody's just strapped him to it.
MRR: He's doomed to stay here and suffer.
MIke: Yeah, he has to live it out.
Johnny: He's gonna live longer than any of us.
Mike: He's gonna be the last one on fucking earth.
MRR: He's like a shark. The guy just keeps going ...
Johnny: He's not gonna have the most teeth, but at least he'll...
MRR: He's gotten better looking. I don't know if you've seen him lately. And you guys are on good terms with him?
Mike: I've known Duane for years and years. He's one of my best friends. For the longest fucking time. Me and him have gotten into some of the most insane situations together.
MRR: Peter, do you have anything else you'd like to add?
Peter: No, not at all.
MRR: As far as repress of the records, you've repressed the Sixteen single, which everybody was coveting for so many years, and now it's back. But it's gone again. Are the other ones gonna get repressed?
Johnny: Up next is 8 X 10, which is gonna be like a limited edition double 10". Should we call it 8 X 20?
MRR: It's been four colors now and now you're getting double 10" for collector geeks. That's great...
Mike: No more represses. I just wanna get out of that whole fucking thing. It's such a hassle. I'm sick of fucking burning people and getting burned by people. It's just a drag. The whole fucking record business is just such a fucking utter joke. It's not even worth it. It's not worth my fucking time, money, effort, energy, none of it man. You know what? I put the first fucking forty-five out just so I could have something to remember my stupid band by. Now it's five years down the line, and we've got a bunch of records
out.
MRR: It might be good to concentrate on the performing and writing songs and let somebody else worry about all that business crap.
Mike: It's been such a drag, we never get any of these songs going or anything because all we do is fucking...we
have to do every-
thing ourselves. I think tak-
ing a load off some of it would be
fucking great. Have somebody else take care
of a lot of shit. We might be able to focus on
being able to write stuff, instead of try-
ing to cover both worlds.
**MRR: You really need to be writ-
ing another whole record,
another whole LP right
now.**
Mike: Yeah. We're too busy covering everything else...
Johnny: We have all the songs ready, it's just that we don't have the time. We're fucking playing too much, we don't have time to practice, we have to work around everyone's fucking schedules. Everyone's too busy doing this and that.
Mike: Plus I don't have a license or a car or anything like that. The bus transportation in Southern California stops at like 7. You know, I'm fucked.
MRR: Especially down where you are. The band has to come down there to practice and coordinate that thing.
Mike: Showing up has been a problem because of this whole fucking thing. We
had a show at the Whiskey. I'd been anticipating this show for a while because we don't play that many all ages shows. We're going on there with two of our buddy's bands, The U.S. Bombs and the Swingin' Utters are playing too; we're all fuckin' stoked to play this thing. I get into this ride argument thing and show up...I get to sing fucking the two last

songs in the set.
MRR: Who sang the rest of 'em?
Mike: Johnny did. He played and sang...yeah I felt bad. I've been apologizing all week. It's funny, because the Monday before that, from all the information I'd gathered, I fell down the stairs at the Whiskey and broke my fucking head open and broke two ribs and I'm still fucking sitting around here. That's why I was so fucking pissed that Eddie had the 10 Vicatins, man. I hit him up...I needed that shit.
MRR: What are the top 10 records required for all Stitches fans?
1. The Cars—Candy-O LP; 2. The Psychedelic Furs—1st LP; 3. The B52's—Party Mixes; 4. Tubeway Army—(any); 5. X.T.C.—Making Plans for Nigel 7"; 6. The Cuddly Toys—Guillotine Theatre LP; 7. Wire—Document and Eyewitness (best live LP ever); 8. The Tits—Daddy Is My Pusher 7"; 9. Vom—Live At Surf City EP; 10. Wall of Vodoo—1st EP
MRR: Are you the most difficult assholes playing today?
Mike: No man I'm pretty straight! I keep it outta the ass.
Ed: Asshole? Difficult? My asshole is pretty difficult! When I drink too much Jameson, it bleeds!
Pete: No, I beleive Johnny is the most difficult asshole playing today. Besides that, we are the mostsuperior band around. My bass playing skills are far mor technical than my



contemporaries.
Johnny: I wouldn't have it any other way!

THOSE PLAYFUL STITCHES DIDN'T REVEAL ANY OF THEIR HAIR-SPRAY SECRETS, DID THEY? SINCE THIS INTERVIEW WAS TRANSCRIBED, THE STITCHES HAVE BEEN BACK TO EUROPE FOR ANTHER DESTRUCTIVE "UGLY AMERICAN" DEBACLE-THE STITCHES MADE MONEY, THE EUROPEAN CHILDREN WERE CORRUPTED-MORE ON THIS TOUR LATER.

HIS MOST ILLUMINATED KEEPER OF THE GREAT SECRET
MARK BRUBACK

Mark Bruback is an outspoken, politically-oriented spoken-word artist who's become a regular face in the Seattle hardcore/punk scene over the past few years. He discusses a range of pointed topics, including Nike, the military, consumerism, narrow-mindedness, religion and the inherent evilness of the corporate police state, among others. He's opened for a slew of national bands, including NoMeansNo, Consolidated, Fugazi, The Stratford Mercenaries, Avail, Jawbox, Poison Idea, Good Riddance and Auntie Christ, as well as many other local groups. His latest releases are a split-7" with Whorehouse of Representatives called "Burn Down Nike Town" on Outcast Records, and his seventh self-published chapbook of rants, "The Conspiracy" (Weak Publications). He's also on a benefit comp for Black Star Collective and the Mumia Project called "All Power to the People". We sat down to talk about his work at a local coffee shop just a few hours after he'd spoken at a local high school. Interview by Richy Boyer, photos by Lance Hammond.

MRR: How did it go at the high school, and what school was it?

Mark: It was Shorecrest High in Seattle. They have a special school for kids who have jobs and maybe have families to support as well—it's like a half-day special school for them. I talked with them for about two hours, and then I gave a special guest appearance at this Students for a Democratic Society—which I actually found our wasn't communist, which I was kind of glad about. I spoke to about 30 kids there and did some of the spoken word pieces I usually perform. It was pretty rad.

MRR: Cool. So, you just hooked up with three kids from the school at a show?

M: Yeah.

MRR: What did you talk to them about? You wouldn't really want to water down your message at all. . . .

M: Right. They actually were like, "Feel free to leave in the swear words," so I thought, "Alright."

MRR: The administrators told you that?

M: Yeah, actually they did. They said, "since it's voluntary for them to be coming to these courses, we're not responsible for what you'd say, so you can use whatever language you want and talk about whatever you want."

MRR: Wow, that's really intense. I wouldn't have expected that at all.

M: Neither did I, actually! I thought I was going to have to tone everything down and censor myself just so that I'd be able to get the bigger message across.

MRR: It's wild, 'cause most high schools are—at least my high school was—just jack-ass central, for the most part. It seems like it would actually be a tough audience.

M: They were really attentive, and they asked a lot of questions, though. I made sure to stop in between pieces and say, "You don't have anything to say?" or "Are there any questions?" and this one kid said, "Excuse me, Mark, you don't hate me because I wear Nikes, do you?" and I said, "No, of course not!" (laughing).

MRR: I could see how they might think that. I mean, a lot of things, like Nike, it's pretty easy to see these things are wrong.

M: Well, people have to be accountable for their actions, [even if] they have no idea that Nike or whatever other company helps produce chemical warfare or technology for war.

MRR: Yeah. One of the coolest pieces at your show—and I've heard these referenced before—are the lists of all the affiliated corporate companies, like Phillip Morris. It's absolutely insane.

M: Yeah, I read that in that class today, and then asked, "Now how many people support Phillip Morris?" They just thought it was Marlboro cigarettes.

MRR: Did they ask you where you get your information from?

M: Actually they did, and I quoted a bunch of titles, 'cause I do a ton of reading since I eliminated a TV from my life a long time ago. Anything from Noam Chomsky to Boycott Quarterly, which comes from Seattle, or Adbusters, or Investor's Weekly Journal, which is this yuppy paper for stockbrokers. I read that 'cause it tells about which company took over which company, or who's the CEO, or how much money they make. They give me the information.

MRR: It's like Jello says, he gets a lot of info from papers like the Wall Street Journal, 'cause that's where they boast about all the stuff they're doing.

M: And you can't cover that up. I mean, you have to be honest to your stockholders, 'cause they want to know how much money

Eyes in the Sky?

they're making.

MRR: And, they certainly don't care how they're making the money.

M: If you dedicate your life to the making of money, or the making of money for other people, then obviously you're not going to care about what some Indonesian woman thinks.

MRR: Do you still have another show with the Stratford Mercenaries?

M: Yeah, actually they're coming back, and I'm gonna do a show with them. But, I'm not actually on tour with them this time, which I'm kind of sad about.

MRR: How did that tour go?

M: It was rad. Meeting up with Steve, Phil, Ed and Gary of the Mercenaries was cool. They're totally old-school '70s and are still really into it.

MRR: Have you been in a band before?

M: Actually, I've never been in a band.

MRR: I thought maybe some of your pieces were from lyrics. When did you start writing? Have you always kept journals?

M: Yeah, about 10 years ago I started writing. You know, "I am angry at the world" kinds of stuff. Then it kind of changed and molded into this thing where, instead of telling people I'm bummed out it became, "How about something more intelligent, how about something that gets people to think?" 'Cause I think that should be first and foremost for artists, testing the boundaries. I mean, is it just a piece of art you'd see at the Ramada Inn, or is it something that sparks an emotion? That's what I wanted to go for.

MRR: Was this around the same time you were thinking about doing spoken word? When did you make the leap to speaking?

M: In St. Louis there was this place called "Mangia Italiano." It was this wild, eclectic place, and this old couple, Bob and Sherry, put on a spoken word night called "Word Anarchy," and I went there and it was rad. I'd written in my journals a lot and a friend said, "Come out to the show." So, I sat down and every week I'd go, but I'd just watch the performers, who'd be anything from some guy off the streets who'd just read the classifieds on stage to brilliant writers out there doing their own thing, or folk guitarists to live bands. And then one night someone said, "Mark, get up there and read," and ever since that night I've been doing it. It's therapeutic in a way.

MRR: I bet. I mean, with the stuff you're talking about, you're probably appalled and want to spread the information you've got.

M: Yeah. Like people wonder, "Why are those kids in Arkansas going and shooting people?" You know, besides the fact that their dads were in the NRA and gave them their first guns when they were nine, kids just don't have an outlet. People need an outlet, 'cause people are going to get angry, people are going to get frustrated, especially when they realize what's going on in this world. It's not just random events that happen—everything coincides with everything else. There are people who are rich and have all the power, and there's the rest of us, who are poor. I think it needs to be taken to the streets and vocalized, so we can have a real revolution.

MRR: Sometimes it seems like it's so far off, though. I think in retrospect, we'll look at the '90s in much the same way we look at the '50s. It's just as tightly bound and repressed now as then. It seems socially there's gonna be another break-out soon.

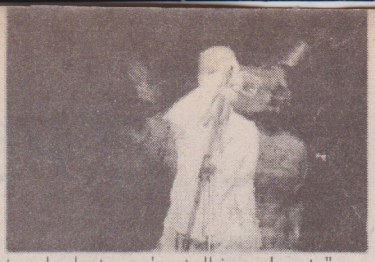
M: Yeah. Ever since the '50s, when the youth culture movement started—you know, you had all the James Dean guys with their leather and motorcycles, which then kind of shifted with the Beat Generation thing—the industries and companies found out that they can make something that stands against them marketable, and they did. They did it to the hippies and the punk rockers, they made them both fashionable things that could be sold in the malls, like $99 boots, or something. Then people just give up and think it's hopeless and stop doing whatever they were doing.

MRR: How'd you hook up with bands for your early shows, like Fugazi back in '94?

M: What I did then—and have to do sometimes now—is not weasel my way into shows but just say "Okay, look. Give me a few minutes while the bands are changing and let me go out there, 'cause even if people hate it, you're not paying me for it." God knows I don't get paid shit for most of the shows I do. For the Fugazi show, a friend of mine had an emo-core band that opened up for them, and I asked "Can I read?" and they said "Sure."

MRR: I talked to Katrina Outcast and she said she'd talked to Ian MacKaye about you opening for them when they come through town again. Have you established a rapport with certain bands?

M: A few bands I have. Ian actually called the other day, and I talked to him, and he said "Yeah, it sounds great to do some shows with us and possible tour around," but it's kind of up in the



air, 'cause apparently someone in the band has a kid now, and they're kind of moving on to domestic lives and other projects.

MRR: It makes a lot of sense to speak in between bands. It's just dead air anyway.

M: Even Steve Ignorant told me, "You know, back when we first used to do shows we'd have Annie Anxiety read poetry, or other people." Shows were very eclectic back then. They had maybe a reggae band, then a punk band, then maybe some glam band on the bill, depending on whether it was a political show or not. Now, it's more like, "Alright, we're gonna have a headlining act and four bands that sound just the same." And then you get this crowd where everyone looks the same and acts the same. What is that? I mean, it's better to have a show with a lot of different people.

MRR: That's true. Are you getting paid for any shows now? I mean, you're listed as a performer on fliers.

M: Well, recently I told some of the promoters, "Look, I feel kind of ripped off." I mean, money isn't really a factor, but respect is a big factor with me. You get these Fat Wreck Chords bands that get a few grand for performing, and I'm not even thinking a hundred dollars. But for them to get so much money and then look at me and say "Oh, you performed too? Here's a twenty, go buy a pack of cigarettes," if that, is frustrating. More and more, with Lori [Lefavor] at the RKCNDY [local all-ages venue] and the Stratford Mercenaries, I get paid a respectable amount of money.

MRR: That's really cool. Have you continued doing art lately?

M: Actually, I have a painting hanging at Milky World [a local gallery] right now. They're having their one-year anniversary show, so there are paintings up by all the people who've hung paintings there over the year, so I have a piece up there.

MRR: So, you were an army kid?

M. Actually, my father just retired from the Airforce. He worked for Space Command, NORAD and NATO for a few years, that's why I lived in Italy for a while. So I travelled around everywhere, being "the new kid," which always sucked.

MRR: Did you have a lot of arguments or discussions with your dad in light of the work he was doing?

M: In the last year, I'd say we've been able to talk to each other about non-political or non-religious issues. We can at least respect each other, like "Maybe we don't agree, but I'm a good person and you're a good person." The second I get on a political rap with him, though, it's like "Are you a communist?" "Far from it, Dad! I don't have a few days to explain to you what I think," and he'll say, "I'm too into capitalism to understand what you're talking about."

MRR: I don't think many people understand that what you're doing is incredibly nationalistic, really. Not jingoistic, but standing up for people. It's certainly not communism.

M: Totally. If I didn't care, I wouldn't be doing this. I'd just be doing my own trip and not worrying about it. But obviously, I'm not fueled by money; I'm not fueled by anything except the desire to get people to learn some stuff that I think affects them, y'know?

MRR: So what about hecklers at shows? It must be frustrating.

M: It is actually. Bands get up there and everyone cheers, even though they can't understand the lyrics. Then I get up there and say my piece, and people yell shit at me. It's like, "If you want a discussion, fine, I'll talk to you for hours," but courtesy is another thing. I've only had three shows go really bad. The first was the Punkfest with Poison Idea and MDC. There were a lot of burned-out older people who came to see all their favorite bands. I got bottles thrown at me, and I got spit on.

"Oh, darling, we have three whole days and nights while she thinks I'm at Promise Keepers."

MRR: Jesus! Do any bands say anything about it?

M: Most of the bands are usually cool and say, "Right on, that's cool." It's not usually a bad thing, though.

MRR: The show you opened for Trial was cool 'cause they're really outspoken about a lot of issues. But, it's sort of like speaking to the already converted at a show like that.

M: Yeah, I've been trying to think of ways to go and talk to people who might be more affected by what I say. But, you can talk to a punk audience who say they're for anarchy and have their leather jackets and mohawks, but they still watch TV and buy Coors beer and all that other bad stuff, too.

MRR: So the high school thing must have been cool for that reason.

M: Yeah, it was totally great, and they want me to come back next school year. I said, "Give me a call, I'll be there." I might do some public performances in the market [Pike Place, in downtown Seattle], which I've already been kicked out of once for reading.

MRR: When did you start wearing a leisure suit and fez on stage?

M: Recently I've been dressing up, because I realized it's one thing to be political—even though I'm not dry like Noam Chomsky, where it's like, "Okay, you're brilliant, but lighten up, or change your tone of voice a bit," but I wanted to offer people entertainment as well, because it catches peoples' attention. I realized that we live in a society where most people watch TV and have short attention spans and don't want to do anything for very long. So if I go up there like, "Hi, I'm a big cartoon, but I've got some important things to say," people will listen.

MRR: What things really piss you off?

M: Narrow mindedness always seems to get on my nerves. Also, people who just assume the group mentality. I'll be talking to people and they'll say, "Oh, that's just a conspiracy." But, that's the conditioned response they get from TV and movies, the idea that people who criticize the system are right-wing conspiracy theorists who are in the John Birch Society. That's not true at all. It's like saying every gay male is flamboyant, wears pink and has a moustache, or like saying, "I know about Black people, because I saw one on TV." It's just a broad generalization. Hopefully I can help open peoples' eyes beyond that type of thinking.

MRR: How's the record doing?

M: Supposedly it's just flying off the shelves.

MRR: Are all your chapbooks still in print?

M: The last four are, Society's Disorder, Eye Con, The Conspiracy and The Ludovico Technique, which I wrote in Texas. I'm actually working on a bigger book right now, which will be more of a traditional book, rather than a chapbook. That'll hopefully be out sometime next year. It'll be self-published. I wrote a few letters to see about getting published, but I can't even get a company to distribute my stuff, let alone publish it.

MRR: Anything else you want to add?

M: I guess the main thing I want to say is that the main reason I do this is because I want people to think about the things they do or support. I don't want people to totally agree with me, because that would be lame. You should always question things. I just want to stir debate. I just want people to talk about these things.

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THE MAR

Hey Punkrocker!! I'd like to introduce a cool band from Germany to you, which you most likely never heard of before, but will hopefully remember! Coming from industrial Duisburg, also home to a couple of German punkrock institutions, they have now been going for five years, including a name change and a couple of band member changes, which are like one of the most boring things to read about in an interview! They have released a CD, a split-EP with Terrorgruppe, a split-EP with the brilliant Croatian Bez Panike, been on about 25 LP/CD compilations and have right now released the LP-only release "The Mars Moles Invite Punk Religion Back Into The Unknown", on Plastic Bomb Records, which you will hear more about in the following! So, this is one of my conversations with the band - David Hladik (four strings & some singing), Marcus Mueller (drumming & also some vocals), Jelena Jakopin (the new singer) and Nejc Jakopin (master of whatever and guitar-swindler!) Photos by Leyla Jakcy.

MRR: Easy start - do you regret exposing the band to the sceptic eyes of the punkrock world as fast as you did, I mean you were real shitty in the beginning, which sure was a menace for the band for some time afterwards...

N: I did'nt see at that time, how long the Punkrock etiquette would remember, and how much they would care about how a band sounded one year ago... but I guess people just stick to what they know and when you once hear a real shitty band you don't expect to like them the next time...

M: Right, but what we thought was that it is ok to just go out and play anyway, no matter if you did a good job or just annoyed people...

D: We have seen a lot of bands since, I know, one can argue that you really don't want to waste your time on shitty bands and you rather appreciate it, if such bands decide to improve first and not waste peoples time with their quasi practices... which we of course never did.

N: But, you know, only a few bads realize this point, and I know of very few bands who rather did not want to play a show, because they thought they might be boring people! And who is to decide all that?

J: And if you play in a band you might not even care if people like you in the first place.

MRR: Why don't you play those Sex Pistols covers you did on your first shows anymore?

N: Funny question... we don't play a whole set of the old stuff anymore... we now prefer playing covers nobody knows.

J: There's a thousand other bands more worthy to be covered, which we realized somehow!

'S MOLES

N: Like The Humpers, I wonder when will bands start covering the brilliant Humpers???

MRR: Is the multitude of languages you sing in a plus, or does it also have any negative effects?

N: Since we have been playing in Germany, Croatia and Slovenia, people sure appreciate hearing songs in German, English, Slovene and Croatian. I mean, I had a few people here in Germany telling me that they cannot relate to the "other language songs", but then again, they say that it is one of the things that can prevent a band from being boring and make them unique!

M&D: Yeah, we don"t speak or understand those languages, but we nevertheless love to sing along the lyrics! **MRR: What does a good show make?**

N: We are not the most entertaining band in the world, if people don't want the entertainment, they don't get it! If the crowd get's into it - we gladly go with them!

MRR: On what kind of shows does this happen for the Mars Moles?

N: We really had the best experiences on our two tours through Croatia and Slovenia (both of former Yugoslavia) - people there even remembered our songs after two years.

M: Yeah, but still we would like to do more Germany, because for us other guys it is difficult there, because we don't know the language and we always have to ask Nejc if we want anything.

MRR: Does the distance (to a show) have any importance?

N: Absolutely! That is another aspect I just thought about recently - you get more into it the more distance there is to your homebase - although you might be tired from a 15 hour drive, there is something special with such shows! It's a new place, all new people and your preparing yourself the whole day to play and give something to the people who want it!

MRR: Don"t you think it was a silly idea to cover the whole Bad Religion "Into The Unknown" LP? Whose idea was that?

D: No way! We just wanted to readjust those songs into what they should have been... Nejc had the idea that...

N: It would be appropriate to return those songs in a way the Punkrock world can listen to them... the songs are not bad... I hope everyone who picks up our LP knows what the original LP sounded like... people can get a copy of that from me if they want, it is important that you know how painful those 34 minutes of Bad Religion were.

M: On the other hand you also get eight other songs on the B-side of the LP.

MRR: I guess people in the U.S. are not to familiar with Plastic Bomb Fanzine and Records.

D: Well, the Fanzine is written in German, so...

N: It comes out every three months and goes along with a free CD, together with OX-Fanzine it's probably the biggest punkrock fanzine in Germany, they have started doing real mailorder recently and as far as their releases go, they have a couple of cool EP's and LP's out. The first Affront EP is sold out, but the Affront Split EP with District is still available, and they have released a double LP comp. "Network of friends 2", which has a lot of cool European early eighties hardcore on it. They are putting out a great Crucifix tribute LP right now. They do not have US distribution yet, so...

MRR: And you are also writing for the Fanzine.

N: Yeah, but the other cool guys do most of the work there, I'm stuck with all the work on my fanzine NJAM and my label/mailorder Nice Guy Records... I love doing all that, but my girlfriend complains.

MRR: Speaking of girls, what about the new singer Jelena (Lara) - your sister....?

N: She joined us a couple of months ago, and we are now starting to get her to be a real bandmember, she's going to take over a big part of the singing because she does that really well.

MRR: Any final bullshit comments?

D: I hope Nejc finally manages to sell more of our stuff so get out of the band debt crisis.

M: Stay sick, but in a nice way.

J: If you order any stuff after reading this interview, say you want a picture of me, because I guess there will only be some matcho concert pics with this interview.

N: You never know, maybe see you on tour somewhere. Big hello's to all cool bands and fanzines, 'specially to you Mike! You rock!

You can contact any of these for any information you need or stuff (mailorder, catalogues...)...NEJC JAKOPIN, Postfach 100726, 47007 Duisburg, Germany, Tel/Fax: -011-49-203-342084, email: nejc@hotmail.com, PLASTIC BOMB c/o Swen Bock, Gustav-Freytag Str.18, 47057 Duisburg, Germany, Fax: 011-49-203-734288

THE NEIGHBORS

The Neighbors started out during the year 1992 in Mira Mesa (inside San Diego County) while jamming at various parents' houses, since their start they have managed to squeeze out some formidable releases. Their music is tight but frantic hardcore with lyrics boiling over with anger and contempt for today's "civilized" society. The Neighbors have chosen to disregard the cookie-cutter pop, (ie; blink, epiFAT...) that plagues southern California's music scene and instead churn out some blistering, intelligent noise that is guaranteed to still piss your parents off. Interview by The Plainclothes Revolutionary, live shots by Philth.

The Neighbors line-up is as follows: Kenny-vocals, Clint Kemerling-bass, Keven Kemerling-guitar, Scott Miller-guitar, Jon Henderson-drums.

MRR: How long after the formation did you get your first CD out?
Kenny: The first thing we ever did was a cassette only release and that was with ... we had this drummer named Alan ... no the first thing that we ever put out was when we recorded at Dave Nestor's place and it came out just awful. It was so bad. God, it was so horrible. The next one that we did was the first warped out cover we had and it was this fucked up lookin' picture of a...
Jon: Surgically reconstructed penis.
Kenny: But it was way fucked up. Someone went to the bargain wiener doctor.
Jon: Well, it wasn't a guy it was a woman. I mean they made it from scratch.
Kenny: This one was fucked up looking, it looked like a sock full of mashed potatoes. It was way hurtin'. It was a lot bigger at the head.
Jon: It started off skinny and got fatter towards the end. It's still so much better than Bobbit's after-job.
Kenny: I saw a porno he was in and it looked really weird.
Jon: Dr. Franken-penis!
MRR: So, two cassettes...
Kenny: So we put that tape out and back then we used to play a lot. I mean, we would play any show with any band. We got rid of a lot of those tapes. By then we had this drummer named Alan and he was like at his peak and he was just a phenomenal drummer. That was really what we needed to take us to even a semi decent level.
Jon: Much better than I am now.
Kenny: We still sucked but Alan was great.
MRR: Approximately how long after you were a band did you release the cassette?
Kenny: The first one we released, I think we were together for about 4 to 6 months. The next one that we did with Alan... basically we had our first drummer and he was a tripper. He was funny as fuck, but he, I don't know. Actually what did happen? I think him and Keven weren't getting along anymore, because I remember I kinda didn't want him to leave, I thought he was getting kinda good.
Clint: He had girlfriend problems and he was tweakin' and shit so, you know.
Kenny: Then I think we didn't have a drummer for like six months after that and then we got Alan. So we were probably together as a band for like two, three years before we put the penis tape out. That was just a cassette. Then we did a seven inch with Jon Ballieau on drums (not to be confused with the current drummer, Jon Henderson) when we recorded at Matt Anderson's place.
MRR: Matt from Gravity?
Kenny: Yeah, from Gravity.
MRR: So you recorded a seven inch, what was that released on? Did you release that yourself?
Kenny: Yeah, more or less. It was on Deluxe Records, which was two guys who were going to start this label. What they would do was one guy would do all the computer work (for the cover) and the other guy would do all the printing. So, you had to come to them with recorded material. But if they put your stuff out on their label, you didn't have to worry about printing costs or any of that shit. So, it was a fuckin' rad deal really, and I think they just wanted a hundred tapes to sell for their profit. By the time we did the seven inch with them I don't think they asked for anything.
MRR: How many seven inches did you press?
Kenny: I don't even know if we pressed a thousand. Because it was basically the same price to order anything as long as you ordered more than 300. So I just got 300 at a time. The first pressing was just black vinyl and the second pressing was marble swirl, green and white.

MRR: And then after that...
Kenny: And then after that we did the CD.
MRR: Wasn't that 'We Love Our Weenie'?
Jon: 'We Refuse to Kiss Ass.'
Kenny: It was 'We Refuse to Kiss Ass,' but at the time, Jon, the drummer and Keven, I don't think they were very comfortable with it (the CD artwork) at all. They kinda wanted me to change it. They didn't like the zitty ass cover.
MRR: So, is that your ass?
Kenny: No.
Jon: Tell him what you've said before when people ask you that. People would ask him 'is that your ass?' and he'd say 'no. I'm not that tan.'
MRR: And then this one you just released?
Kenny: Maybe about a couple weeks ago.
MRR: And this is all on your own?
Kenny: Yeah.
MRR: Distribution?
Kenny: Distribution is fuckin' hard!
Scott: What's distribution? (sarcasm)
MRR: Do you guys have anybody that does mail order carry your stuff? Like Vacuum?
Kenny: I sent our last release to Vacuum, but I knew that he wasn't going to take it because it really wasn't hard enough to be on his list. I might send him one now but he has so many titles that I think, from what I remember, he might not want to do it unless you have at least a couple titles to offer and that's understandable...the guy carries over 600 titles or something like that. I haven't gotten in touch with many others. Subterranean and Rhetoric both have some right now. They always do. They're real easy to deal with. Other than that, I'm still lagging.
MRR: You have the song about drug laws?
Kenny: Oh, you must be talking about 'Drug War'. That's not really pro marijuana. That's just pro legalization of drugs. But, I could give a fuck about what anyone thinks.
Jon: It's just anti-government. I don't think most punk circles would be pro government, more rules.
Kenny: All I'm saying (in the song 'Drug War') is that we're pumping all this money to something that obviously is never gonna change, because off the simple fact that there are just more poor people than rich people. Most anyone wants to have a lot of money and if selling dope is the way to do it, you're gonna do it. There's no way that you can stop that. It's just ridiculous... we're just paying a bunch of money for nothing.
Kenny: If they really wanted to stop all the violence that's behind drugs, then take it out of the dealers hands...make it legal. Once you make it legal the black market is done. It only makes sense. But, I guess that's not their goal.
MRR: O.K. I had a big question...you guys

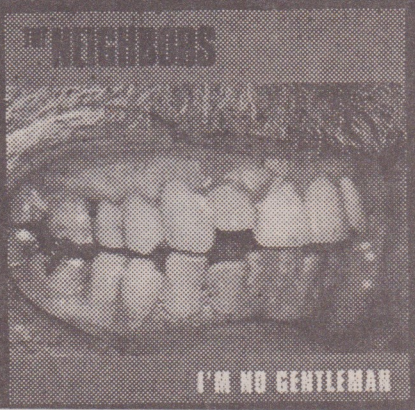
play Soma (dominant all-ages venue in San Diego with lame security and too many rock-star bands), which has a lot of mixed feelings with a lot of people.
Scott: I don't particularly like Soma too much either.
Kenny: I can't say I do either. But this is my main thing about Soma, and I know this will sound totally fucking conceited, but it's true. I see many kids that got turned on to hardcore and actually started thinking about something through us. I still see them at the smaller shows we go to now. I mean, you can't expect everyone to just somehow know about these small shows that go on, where there are just a few fliers around. Fuck, we were all younger at one time and I think you can play to the same people over and over if you want. The same hundred kids that really are now too high on their punk horse to really care what the fuck you have to say. Or, you can go out and hope that you can affect one kid out of who knows how many...
Jon: I think it comes down to the fact that the music scene sucks pretty bad in San Diego. If you want people below 21 to hear you then you pretty much have to play Soma. You had Soul Kitchen, that's gone, you had Mesopotamia, that's gone. You have the Che Cafe but that's not running half the time.
MRR: Do you guys have any opinions about Soma? The whole thing is pretty commerce driven.
Jon: Nobody likes monopolies.
Kenny: It's a business venture. He's not trying to say that he is anything but a business man. I've never experienced anything bad with Soma except I think that the security gets a little out of hand. But at the same time the owner doesn't have a million eye balls. It's just hard to find a head security that would actually be really strict with all his coworkers. Especially to find one in San Diego and even a whole crew of them. Staff Pro is Staff Pro, they all have the same attitudes.
MRR: You just went up and played in San Francisco with the reformed kids from Grimple?
Kenny: Yeah. they weren't really kids though.
MRR: I know, I know, but...
Kenny: It was a great show. Those guys are totally nice.
Jon: We need that (the place where The Neighbors played with Grimple in San Francisco) in San Diego.
Kenny: The people, too.
Jon: You need to tell him about the situation up there.
Kenny: I guess they have this place and I guess the cops are friendly with them, in a crisp, green kind of way.

MRR: Didn't you mention that it was $25.00 a month to let them do what they want.
Scott: $25.00 to $50.00 a month and the cops just leave them alone. It was the kind of show that would have been bro-

ken up in ten minutes in San Diego. You could never ever do something like that in San Diego.
Kenny: No doubt about it. That show was anarchy. People smokin' weed all over.
Scott: I've never seen so much beer and weed at a show...in public.
Jon: In a place that wasn't a bar.
Kenny: Not only that but five bands with music blaring and people slammin'. It was wonderful.
Jon: Out of control.
Kenny: They really watched for the back doors and were smart about the sound. Shit, I missed Talk Is Poison because I was out in front of the place and I thought 'as soon as they start I'll hear them.' But nope.
Jon: It was pretty loud though. There were apartments right behind the place.
Kenny: It was a rad show. Pretentious Assholes were amazing.
MRR: You just recently played in Tijuana with Los Crudos, which is another thing that few people do.
Jon: The scene there is far exceeding San Diego's.
Kenny: What you saw was the monster show of all shows (referring to the MRR reporter's experience in going to the recent Los Crudos show in Tijuana). The way Memo from Solucion Mortal was describing it to me, was that everyone was gonna go to that show because it was Los Crudos. They're the head honcho hardcore band with basically a Spanish name. Plus the lyrics are all in Spanish. I was thinking about that. Imagine if the majority of the bands that you knew all sang in another language. Because those dudes (punks in Tijuana) are all into Doom and State of Fear, and they know all the lyrics and shit.
MRR: Well, I'm just talking about going down south of the border and playing. I mean there's such a stigma and fear about going down there and playing.
Scott: It can be a pain in the ass at the border. But the people down there appreciate it like you wouldn't believe.
Kenny: Dude, they're fuckin' rad (referring to Tijuana punks).
Scott: The punks down there are great.
Kenny: And also what's cool about Tijuana, is there is another band down there called Discordia, and they are really into it so it's not like you are just showing up at this club and dealing with people you don't know, or could care less about you, and that's very relaxing. Also those guys from Solucion Mortal... they set up that whole thing with Los Crudos and they gave us pizza and all the bottled water we could ever need.

That was just fuckin' nice.
Jon: The last time we played down there too though, even when it wasn't a huge show...
Kenny: That was the better one in a way as far as crowd wise goes.
Jon: Kids that couldn't pay the three dollar cover to get in stood outside to listen to the music.
Kenny: By the way, we don't charge money to play there. We try to keep the shows as cheap as possible down there. Mexico, I think, is awesome. I think it's rad, I think the people down there are fuckin' real...
MRR: Then why do you think people are intimidated about going down there and playing? I mean, I've heard horror stories.
Scott: We worry about it too. We worry about our equipment getting confiscated, taken, anything.
Kenny: We went that one time with Los Kagados... it went so smoothly. When we went just this last time the people at the border were just assholes. When I went with Kagados that one time, this guy was just Mr. Friendly Border Patrol guy. He was just like, 'oh my son's in a band, blah, blah, blah.' He was just totally fucking nice and just let us go through. Now, I'm not saying I love the guy because he is border patrol. I mean, he's still a fuckin' cop. Regardless the guy was friendly and he wasn't acting like a dickhead. We went this last time and this lady acted like she was gonna rip our fuckin' heads off. 'You need to get back in your car!!' God, I can only imagine how Mexican people get treated by those assholes.
Jon: You got four different agencies walking around. Nobody knows what they're doing, or why you're there. They just tell you to sit in your car until they come to you. It was a pain in the ass.
Scott: It was a hassle, but it was still a good show.
MRR: What's your recommendation to a band that's going to down there and play?
Scott: Borrow equipment if you can.
Jon: We brought our own stuff down there and it worked out O.K.
Scott: Except the drums, you borrowed drums right?
Jon: I brought about half my set.
Kenny: It wasn't that bad it's just the luck of the draw dealing with some moron.
Jon: Los Crudos used everyone's stuff.
Kenny: They played so well that night.
MRR: Did you ever find out why that fight started out at the end (referring to the recent show in Tijuana with Los Crudos).
Kenny: People are just slammin' and that's what I'm saying is that would just never happen in San Diego, because Los Crudos is just known by a few punker people. But in Tijuana they're fuckin' monstrous. And it's a rad name too.
Jon: And it was late.
Kenny: Lots of alcohol.
Scott: It had been a long show and they were serving kegs and not carding a soul.
MRR: It was fifty cents! Fifty cent beers.
Scott: Jon and I had our share.
MRR: I was kind of paranoid because I had never gone down there and seen a punk show. But it was really nice.
Jon: Plus you're in a place that would seat like 3,000 (referring to the place in Tijuana. It was an old bullring).
Scott: Then there was the police station right next door.
MRR: Really?
Kenny: The Federales showed up right after the show.
Scott: When the fighting stropped, that's when the cops showed up.
Jon: The thing that was cool as hell though, was when we pulled up we saw an ambulance out front too, and they said that's part of the requirements to have a show.
Scott: I was afraid it had gotten broken up already. I was like, 'oh, someone got fucked up already?'
Jon: That's great that they're prepared for that kind of stuff.
Kenny: That Memo guy is totally nice. He was saying there's even shows to play in Ensenada.
Jon: A girl that came up to us at that show and started talking to us, she came from Guadalajara, which she said was a 36 hour drive. She had heard of us down there and she said she came to see us and Los Crudos. She was into it.
Scott: I dunno maybe she was just in the area.
MRR: So how do you feel about signing autographs down in Mexico?
Scott: It's weird. I feel uncomfortable doing that but I don't know what to say.
Kenny: I don't know Spanish well enough to describe to them 'Look, I'd much rather just meet you and talk to you and be your friend', but the thing is I can't speak Spanish and I don't know how to say it and don't want them to think that I'm a dick. In the states I'd be like 'no dude. No, no, no', but in Mexico I don't know how to say that. I don't wanna piss someone off. Plus they really do not get that much down there. So, it's like a big deal to some of them and what am I going to say?
MRR: Who put up the money to even pay for that show? Because it was free.
Jon: What happened to the food that was supposed to be down there? Wasn't that show supposed to be some kind of benefit where you brought nonperishable foods?
Kenny: Oh. O.K. At first it was going to be three cans of non perishable food for an orphanage down there. I guess the deal was, and this is from what I understand, that was the day of Tijuana's 109th anniversary of existing as a city. So they were advertising it as a celebration of Tijuana's 109th birthday.
Scott: So, who put up the money?
Kenny: This is how they work it down there for the big shows. From what I understand, they get sponsors. Which means they don't have anyone pay anything. Like, for example, they'll go to a big sound company in Tijuana and say 'do you wanna do this show for free?' But since it's such a fuckin' huge show, they wanna do it. So that's how they work it down there, or at least that's how that Memo guy does it?
MRR: So, how did the show get paid for?
Kenny: That's what I'm sayin', there wasn't anything to pay for. And I guess two of the guys from Solucion Mortal work for the government, and they go through the 'cultural' branch of that.
Scott: That bullring we played at, he (Memo of Solucion Mortal) was telling us they were gonna put in a couple of half pipes and some Russian orchestra was coming into town, to put on workshops for kids.
Kenny: He was telling me that they were also turning it into a school for artists that can't afford to go to college, so that they can build up a portfolio to be able to present something to get a scholarship. So, I guess they are gonna totally deluxe that place out. Who knows?
MRR: That's all the questions I have.
Scott: Sounds fine to me.
Kenny: You're a fuckin' cock.
Feel free to write The Neighbors and send them pictures of your zitty ass, hick teeth or reconstructed genitals! The proper address for records and love letters is Muck Records//6282 Stewart Street//San Diego, CA 92115//USA (please send stamps or better yet an S.A.S.E. for a faster reply). Oh yeah, you geeks can send email to: kaleek@ibm.net

DISCOGRAPHY



"I'm no gentleman"-Deluxe Records-7"ep

"We refuse to kiss ass"-Muck Records- CD

"The more money one has, the more important is one's life."-Muck Records-CD

THE MANSFIELDS

On October 17, 1997, I, Suzie Headcase, laid eyes and ears on (for the first time) a band that would come to epitomize everything I ever searched for in an ultra-cool Punk rock band. On that particular Friday evening at the Fox theatre in Boulder, CO., my friends and I arrived with great anticipation to see the two headlining bands... the Mr. T Experience and the Groovie Ghoulies. But, when these three guys dressed in white t-shirts and black leather jackets (calling themselves the Mansfields) walked out on stage, my heart literally skipped a beat and I instantaneously knew I was in the presence of greatness! The bleach blonde bass player leaned into the mic and loudly announced... "We're the Mansfields and I'm in love with a zombie girl!"

Coming out here from New York City, I never imagined that I would find a band that resembled all my favorite groups from CBGB's past (Blondie, Ramones, Richard Hell)... all of which I was too young to have experienced first hand. But the Mansfields have managed to develop their own style out of the influences they so proudly claim... leaving behind an overpopulated sea of mediocre Punk bands.

This interview was done just prior to a Mansfields show with Reo Speedealer, in their hometown of Colorado Springs, CO. Interview by Suzie Headcase. Photos by JT Fugere & Tim Crockett.

MRR: Let's start with who you are and what you play...

Doug: Doug Mansfield - Guitar and Singer.

Tommy: Tommy Mansfield - Drummer.

D. Michael: D. Michael Mansfield - Bass and Singer.

MRR: For those un-familiar with the Mansfields, describe your sound and style...

Doug: Punk Rock with a Rockabilly edge to it. 4/4 Ramones style punk!

MRR: Anything to add?

Tommy: No, that's it.

MRR: How long have you been together now?

Tommy: Three years this fall.

MRR: Who are some of the bands you've played shows with?

Tommy: The Queers...

Doug: Some of the best bands around... Some of the Lookout! bands like Groovie Ghoulies are fun to play with ...uh, Mr. T Experience. We try to play a lot of the bigger shows mostly.

D. Michael: L7, 7 Year Bitch, Teen Idols, the Eyeliners...you name it...

Tommy: The Nobodys.

MRR: What is the scene like in Colorado Springs?

Tommy: It Rocks... it's pretty ragin' for a bunch of hair farmers.

D. Michael: It's good. It's a fun scene.

MRR: What role do the Mansfields play in the scene? How involved are you?

Michael: Well, we are pretty active in the scene. We've been responsible for bringing a lot of bands here... even if a lot of people haven't appreciated it. We do what we can, ya know? But this can be a tough town.

MRR: What releases do you guys have available?

D. Michael: The "Punkabilly Rules...OK!" 7 inch...that came out back in '96.

Doug: "Sappy Songs For Summer Nights" our 1st full length will be out by the time this interview runs. Plus numerous comps. We're on a brand new comp called "The New Frontier" on Soda Jerk Records.

D. Michael: It has bands like ALL, Nobodys, Pinhead Circus, Deadites... basically a bunch of our friends; bands we've known for years. That makes it really cool for us to be in on it. The song we put on it is "I Like The Ramones".

MRR: What band or musician did you look at as a kid and say, I want to be like that?

Tommy: (Laughs) As a kid? That would have to be...I can't think of a first one.

D. Michael: I think for me the first one was Elvis. I was obsessed, when I was like in kindergarten I would listen to "Aloha From Hawaii". All my parents' records. Elvis and the Beatles. But Motley Crue when I got a little older...Shout at the Devil.

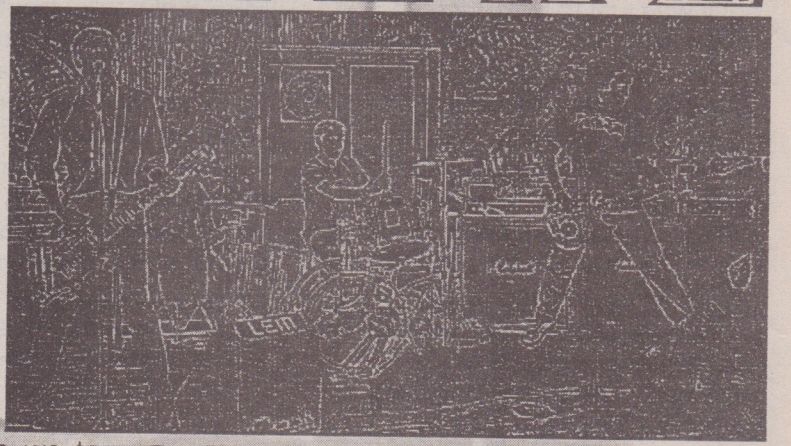
Doug: The earliest thing I can think of was I guess just the radio. Early 80's stuff.
MRR: Like what?
Doug: Like Blondie, Joan Jett... just all the silly new wave stuff.
Tommy: Inspired by Pac-Man Fever.
Doug: Yeah... and of course Elvis.
MRR: Who do you really love, that everyone else seems to hate?
Tommy: Green Day.
D. Michael: Hole.
Doug: I guess just country music.
MRR: Who do you really hate, that everyone else seems to love?
D. Michael: Dave Matthews Band and Phish. Oh yeah, Bare Naked Ladies (the band).
MRR: What are your thoughts on MTV?
D. Michael: They don't play enough of us...
Doug: I don't watch it. So that's my thought on it.
D. Michael: I like the Real World... but MTV plays entirely to much crappy "G" music.
MRR: How do your songs get written?
Doug: Well either me or Dave usually come in with an idea and we just hash it out at practice. That's the way it usually works.
D. Michael: Well you (Doug) usually write most of your own songs that you sing and I write most of the ones that I sing. We have a little bit of input into each others stuff, especially when it comes to the arrangements. Tommy usually puts in some drum ideas and we play 'em at the next show we have... sort of make sure they work well.
MRR: Cartoons and artwork play a big part in The Mansfields. Who does your artwork?
D. Michael: Doug does all of our T-shirt designs, stickers, fliers, etc. He's a pretty amazing artist. He did the cover of the "Sappy Songs..." album, and that is some of the best work i've ever seen anywhere.
MRR: How much touring have you done?
Tommy: Lately none.
D. Michael: We covered the mid-west, and we've been to the west coast four times. With this new record coming out, we're going to tour the whole country. We'll start calling some of our friends in other bands and get some touring in.
MRR: Of the bands you haven't yet played with, who would you like to do shows with?
D. Michael: The Donnas.
Doug: I'd like to do a show with Social Distortion.
D. Michael: More shows with the Groovie Ghoulies and Queers.
Tommy: Any band that's touring.
MRR: What kind of vehicle do you tour in?
Doug: A 1977 Dodge Cargo Van. It's loud as hell!
MRR: Where are your favorite places to play?
D. Michael: California. I love playing in Hollywood.
Doug: Yeah, I like playing there. I like being there mostly.
Tommy: Any place but here (Colo. Spgs.).
D. Michael: Any place but the Springs? I dig it here.
Tommy: Yeah. Any place but here.
MRR: What was the last good show you went to?
Doug: Social Distortion... as far as the big shows.
D. Michael: Joe Queer when he played in Denver. I got to spend some time hangin' out with Joe and he's a fuckin' great guy. I owe him dinner.
Tommy: Brian Setzer Orchestra.
MRR: Should punk be anti-fashion?
D. Michael: Fuck no!
Doug: Punk is just a door to let you do what you wanna do.
D. Michael: Well, there are some specifics that should go along with playing punk music. Short, fast songs... Lets not forget what people like the Ramones had in mind. You don't have to look like the Sex Pistols circa 1977, but yeah, lookin' cool is a part of the game for me.
MRR: What do you think is still cool about Punk Rock?
D. Michael: We're still playing it.
Tommy: That everybody has written it off.
D. Michael: It's exciting... Short, fast, loud music. Fuck long solos and boring Jams that last forever. 2 1/2 minute songs is where it's at for me. Joey Ramone can say more with 4 lines than the Grateful Dead can say with a whole fuckin' album. Punk is specific...it is what it says. Punk is still the only real form of music that plays Rock-n-Roll the way it was intended. Ramones, Muffs...it's pure Rock-n-Roll.
Doug: I can't think of many that get it right like they do.
D. Michael: A lot of so-called punk bands don't get it right.
MRR: What is the worst thing that's ever happened to you at a show?
Doug: I broke a string.
Tommy: I broke a snare head.
D. Michael: Somebody stole my hat when I was at Social Distortion. They took it right off my head.
MRR: If you knew you were going to be stranded on a deserted island and could bring with you only one album, one movie and one drink, what would they be?
Doug: Rocket To Russia, Cable Guy or Tommy Boy, and Bud-Light.
D Michael: Meet the Beatles, The Wild One and Cafe Mocha.
Tommy: I couldn't bring just one album... I get too bored, quickly.
MRR: Individually, who are your biggest musical inspirations?
Doug: Early Elvis, Rockabilly stuff, very good Punk Rock like The Ramones or Social Distortion...when I hear someone do it real well like that it inspires me.
Tommy: Anybody who can write a catchy pop song; any genre of music inspires me.
D. Michael: Dee Dee Ramone and Deborah Harry. If you could mix the two of them up, you'd have me.
MRR: Is there anything about the current state of Punk Rock that nauseates you?
Doug: Everything.
Tommy: Metal Punk.
D. Michael: This interview.
MRR: What would you consider to be Metal Punk?
Tommy: You want me to name names?
MRR: Yes.
Tommy: Styles like... no.
MRR: Like the Lunachicks?
Tommy: No they're a cool band, we like them a lot.
D. Michael: Yeah, they'd be a good band to do shows with. I love them.
MRR: Pick between these...The Price is Right or Jeapordy.
Tommy: The Price is Right.
D. Michael: He likes Bob Barker.
Tommy: Hell yeah!
MRR: Monster movies or porno movies.
Tommy: Porno movies.
D. Michael: I'd like to see more monster-porn.
MRR: Final comments?
Doug: I'm looking forward to getting out there and doing what we do... and hopefully we're keeping Punk cool to the people who know what cool Punk is.
Tommy: Thanks to all the people who come to our shows.
D. Michael: The Broncos will repeat and it will probably mean kicking the Steeler's ass...again. Sorry JJ. We'll see you people on tour. Write The Mansfields: PO Box 10464, Colorado Springs, CO 80932-1464.

Real Swingers

I've always noticed that when members of a band have nothing to say, the music they play is good (I tend to believe that using the brain at the lowest degree helps you out with difficult tasks). As you will read, and eventually hear (there's a self-titled CD out on Chicago's VML Records), this rule can be easily applied to The Real Swinger. As a matter of fact, you could easily skip over the interview. Maybe you'll be lucky enough and get to see 'em live somewhere, sometime in Europe, or find a die-hard punk rock completist who actually has the record and will tape you their album, in which they Roll and Rock with their 1997 hits featuring "Fucked Up Summer" and "Thorazines." Questions, provocative on purpose, by Paolo Elusivo.

MRR: I hate talking to you, I don't know if I detest you more as a band or as individuals...
M: As individuals, as individuals!
MRR: I completely agree with you, but it was just to introduce you.
M: I'm Marco, I play guitar and sing.
L: I'm Luca, I play bass and I do backing vocals when they let me do it, i.e. never!
W: Shit! Do I have to introduce myself?
MRR: Do what you want.
W: OK, I'm Walter and I play drums.
L: And I'm a movie director.
M: And I forgot my drum equipment everywhere.
MRR: Ah, so you are the stupidest in the band, I've always thought it was Luca!
L: Fuck off!
W: However it's true, I'm earning positions!
L: Porno magazines are clouding his mind.
MRR: OK listen, gimme a break, instead of talking about you, let's talk about some other bands!
M: Why?
MRR: I mean some good band, like the Fells?
M: No.
W: Noo!
MRR: Let's talk about Fastbacks!
L: Let's talk about Metallica!
MRR: About Metallica?!
W: Yeah, let's talk about Metallica!!
MRR: Okay, let's talk!
L: (Pointing to Walter) He's a metal head!
W: No, I don't want to talk about it.
MRR: Okay, do we want to talk about Flatus? Or have you ever played with some of those bands live?
M: We have played with Flatus.
L: Yes, with Flatus.
M: (Laughing) Yes. I'm pretty sure we did!
MRR: You've played with Flatus!? Oh fuck!!!
L: (Everybody's laughing) You are faking, you knew it before!
MRR: Shut up, fuckers! This interview must be a spicy one, ahem. Ah, tell me something about them!
L: I remember that one of them was really fat, it's the only thing I know, he was really, really fat.
MRR: Hem, I wanted to ask you about how they played.
L: (Ignoring the question) And then he offered me drinks the whole night, let me tell you something, I worship that guy!
M: Except for Squirtgun, they were the best band we've played with in the States. They kicked ass!
L: No, no, no!
W: I don't remember them.
MRR: Were you on drugs?
W: No, I was out of my mind!
MRR: Were you stoned?
L: No, he had just arrived, he had jet-lag in his legs.
MRR: OK, if you say so...
W: I had just finished our set playing off-beat!
M: (To Walter) Flatus had played before us!
W: Ahhhh, they were the trailblazer. But talking about Metallica, a band played before us.
M: After Walter, after us.
W: Yeah after us, you're right! They

REAL SWINGERS



did a great cover of "Whiplash!"
L: We are talking about Oblivion.
MRR: I have a record by Oblivion but it's been a long time since I've listened to it.
W: There's a great song...
L: "Actress," here it comes, he's always singing that song.
W: (singing) "She has to be an actress."
MRR: Okay, let's talk a little bit about you. Do you have a zine, a newsletter, or some thing like that?
M: No.
MRR: Now you are a punk band, but do you have a past you are ashamed of, musically speaking. I'm sure you do!
L: Here I am! Here I am! Let's start with a pseudo-grunge band I played with; nothing can really be told about them, then I reached my lowest point when I played with a band called Hello Kitty, we were a glam band trying to rip off Von Masoch, one of the worst bands that ever appeared in Napoli.
W: That ain't fair, come on! They were not so bad!
L: Basically, they wanted to cross-dress on stage, and in the only show we did I didn't do it. To come to an end, they immediately kicked me out, but you know, it'd be weird doing such a thing!
MRR: Walter?
W: No, no, no. Please stop.
MRR: There must be something, tell me the truth!
W: I've played with you! I've played with you!
M: I'll tell you the truth. He played in a band and they used to do a song by Prince. And in another one he did a song by Jackson Browne.
MRR: What about you, Marco.
M: I sang in a band whose name is now changed to Sickoids.
MRR: Walter and Luca, like anyone else, the only reason why you play is to get free beer at shows, but Marco, you don't drink. Are you a poser? Or do you play because you think you're an artist or what?
W: Wait a moment, wait a moment. I am the poser!!!
L: However, you're wrong, me and Walter are for heavy drugs, but they don't give them for free.
MRR: You guys really stink, I'm starting to get sick of this chat.
L: But only cocaine! High society drugs!
MRR: Bah! Your main peculiarity is that your song don't suck. And you let your faces speak for themselves when you play.
(Nobody speaks for a few embarassing seconds)
L: I don't dig you.
M: Oh yeah, you are right. We write good songs.
MRR: Oh well. You play fast and loud. I definitely can't do interviews. Ask me a question!!!!!
(Once again silence. Then one of them speaks.)
W: Don't worry, man, we can talk to each other, okay?
L: I'm not understanding anything.
W: OK, you were talking about our faces before...I can tell you that I don't go on stage, I use a stuntman.

PAOLO MEROLLA RULES!

L: Me, too.
M: (To Luca)
I wish it was true!!!!
L: I get bored on the stage. It's really me on stage, because I must attract people, especially girls. But backstage there's someone playing bass for me!
M: I really wish it was true!
W: Let me make this clear, I'm fed up on stage. Nobody gets to see me!!!
M: What are you talking about, asshole? We have that triangle scheme we try and try at rehearsals, just to let you get seen like the rest of us!
W: I know, we tried, but no way! It's not enough!
MRR: Luca, I'm told you're a moron because you prefer CD's to vinyl. How can it be true?
L: Because of my extra small bedroom, plus I'm a parasite and live with mom and dad, no space for twelve inch records!
MRR: I have no comment. You'd better be quiet at the next question.
L: But I'm not intelligent. You said before that I'm an imbecile!
MRR: I'm sorry, that's right. Walter, what about your side project with the Brainers?
W: No, this is not the suitable place and time to talk about it. Absolutely.
L: Wait a minute, they're not a punk band!
(In fact, they are.)
W: Eventually I will talk about us at the Ed Sullivan Show.
L: I guess he wants to be hosted at Howard Stern's instead.
MRR: We definitely must stop this interview right now! But hey, I'm curious, just tell me one last thing. Walter, how can you afford to fuck up each and every Real Swinger show, like destroying on-loan drum gear, forgetting stuff, letting yourself and your two comrades fight after your provocation. And why do you act so childish?
W: What the hell do I know! You tell me!

You can contact the band by writing to: Marco Cicchella, via Chiatamone 53/c, 80121 Napoli,- Italy.

D.O.A.

A scheduled interview with Joey Keithley of D.O.A. in Seattle, Washington, doesn't go off exactly as planned. There's been an irritating backup at the Canadian border and although it's not his fault in the least, Keithley calls my answering machine at home to apologize profusely for the delay.

The problem is that I'm already at the club, waiting. I'm fortunate to enjoy the company of the band's soundman, Bob, who entertains me with delightful travel stories and the kind of dry, self-deprecating humor that I most enjoy. At least four hours later, the touring van finally pulls up, and a harried Keithley once again offers his most sincere apologies for the inconvenience.

All this sweetness and decency—it just must be a Canadian thing. Whatever it is, it's only caused my respect-o-meter to move up a notch for the veteran hardcore singer who I've been listening to for the better part of the last 15 years or so.

Festival of the Atheists presents D.O.A. in a yet another new band configuration, with drummer Brien O'Brien and bassist Kuba. But with Keithley at the helm, the seriously political and comedically eccentric themes for which D.O.A. has become known are undiluted: economic monopolization takes a beating in "Death to the Multinationals," while "Give 'Em The Lumber" wittily celebrates Canada's favorite pastime, ice hockey. By Silja J.A. Talvi

MRR: What political or environmental issues have been of recent concern to you–on a local, national or international level? I noticed that part of the proceeds from *Festival of Atheists*, for instance, were going toward a needle exchange program in Vancouver...

JK: Yes, DEYAS (Downtown Eastside Youth Activities Society). If you go into the middle of Vancouver—centered around the downtown east side—it's easily got one of the highest rates of HIV infection in the world. And it's just getting worse. I ran into a vendor the other day in that area, and she said "Well, I don't think they should be giving needles out to these people. It just encourages them. We should just give them dirty ones and kill them all off." That's just stupid.

I think the thing about drugs is that what we do in Western society, especially in Canada and the States, is criminalize these people rather than helping them. If someone's got an addiction, we should try and help them, rather than create more jails, more cops.

MRR: On the musical front, you've started putting out a number of releases on your own label, Sudden Death, which I seem to recall existed for awhile in the late 70s and early 80s.

JK: We put out the first three singles in '78, '79 on Sudden Death Records. We just sort of put them out and didn't develop any distribution or anything. We thought we'd just make a thousand singles or something like that and see who wanted to buy them, and it was a great ticket—that's what got DOA traveling all around North America and eventually Europe. In the 80s we put out four singles which we called instant benefit "crisis singles," one for the Vancouver 5 (Burn It Down/Fuck You), General Strike—which was the General Strike situation (it came close to it) in 1983, and we did another EP called EXPO hurts everyone, about EXPO 1986, and one other one.

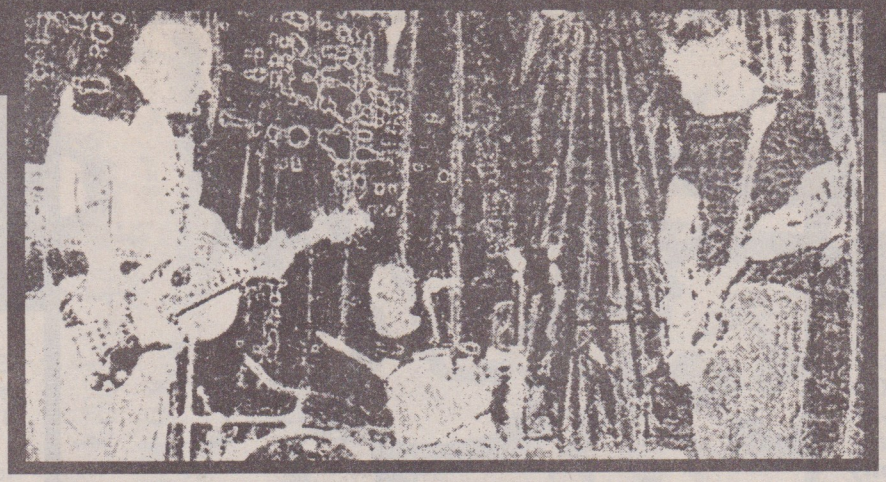
But with the label, I found that I got too busy touring around to be able to keep it up. I've been thinking about doing this for a couple of years now, and it occurred to me after DOA went through this big tumultuous shake-up after we came back from Europe in October 1996. We stopped working with our manager, and the bass player returned from punk rock after playing in DOA for 14 years, and we got out of our record deal, which stank. So it was basically just me and Brien, the drummer. We just kind of said "What do we do now?" So we started working on a few songs. One good pal of mine at Profile, he fronted us the studio time—we didn't have two panes to rub together basically. We went from there, making tapes, and I started sending the tapes around, talking to different people. One guy that I got good advice from was Fat Mike at Fat Wreck Chords. He said, "Joe, you're stupid, you should do your own label!" (laughter)

MRR: Were those his exact words?

JK: Pretty well. I don't know if he called me stupid, but more or less.

MRR: Can you explain why it's particularly significant for you to have always resisted major labels and to now provide an independent label for these other bands, including old Sham 69 stuff, Toxic Reasons, and so forth? Why the DIY ethic is so important to you?

JK: I think it's important to avoid majors. We've had mixed dealings before with Profile Records in New York, which was not a major, but a big independent label. They turned out to be slimy. We've been burned a few times by Restless in Los Angeles. They weren't as big as assholes as Profile people. Then this last one got licensed out to this company called Essential Noise, which was distributed by Carolina in the States, an by Virgin in Canada. It didn't work out; it was a complete



waste of time. Virgin had absolutely no idea what they were doing with their label. Jello said to begin with, "Well, I wouldn't do that, Joe..." (imitating warbling voice) But we went and did it. It was one of our many stupid mistakes. We're had about five or six rally gross errors that we've made over 20 years.

MRR: That's not so bad, only five or six errors.

JK: Yeah, that's true. We've made lots of small ones, but a few really large and grotesque ones. But what I like about doing this now is that I'm in a position to put out records when I want, what I like, and anytime. It's the type of thing about—I can speak to this and some people might call me a hypocrite because I haven't followed it completely throughout my entire life—but if you can be in control of your life and do things for yourself—not standing along as an island, but be more in control of your life than having people pull the strings on you, then this is a good way for you to do it.

I've got a bunch of funny ideas. I've got one—we did this sort of weird, esoteric jazz version of some Elvis Presley songs with this 27-piece jazz orchestra. So we recorded that at the CBC so I'm thinking of putting that out as an EP. I'd have a hard time talking anyone else into putting that out, right, because it's so bizarre.

MRR: I'd love to hear that.

JK: Yeah, it was pretty neat! It was from this thing called the Elvis Cantata wherein there's three singers—the young Elvis, the medium Elvis, and the old Elvis. I was the medium Elvis. They actually flew us out to Ottawa to perform this at the National Arts Center in Ottawa. But it got canceled because of an ice storm. But that's another story. Some of the songs sound like Elvis Presley, and others are completely unrecognizable. Hopefully that will come out in the Fall, but this gives me a chance to do anything I want, which is great.

MRR: So tell me about your foray into the CD-ROM world with this new album. Are you really fond of multimedia and Net technology yourself?

JK: I'm a bit of a late-comer into it. I'm definitely interested in it, though. One of the guys at Profile Studios really wanted to work on it...As we were finishing this album, Festival of Atheists, he said "how about letting me turn it into a CD-ROM?" We had tons and tons of footage and we searched around for an idea and we didn't really have a concrete one and then we came up with this thing of bringing my video camera into this place called the Forte Prenestino, which is the scene as you enter [the CD-ROM]. It's this 18th century fort near the center of Rome that was built for the defense of Rome, and the Germans used it as their headquarters during the Second World War. It's huge. They have this one open-air concert area where they can put 5,000 people. And that only takes up about only an eighth of the physical area. It's massive—there's tunnels going underground, and it's all dug in, as a fort. There are four big open courtyards, right? It's funny because you're just walking through a normal Italian neighborhood, and all of a sudden there's this anarchist squat. The people there are pretty good and we developed a pretty good friendship with them. So, I just used that as the ticket in, and I thought it made sense because of the politics—it's a really cool place. I think it's the best place to play in Europe, myself. That's why I was eager to put it in there.

Mark Cohen, who did the CD-ROM, he showed me a few things and we started talking about it and coming up with some ideas, and this whole idea about entering these different temples of irreverence, the temple of doom and so on, we thought these are the people's ... See, the whole idea behind the Festival of Atheists, if we could actually pull it off, would be based on the Trips Festival, which all these things like Lillith and Lollapalooza are all copied from. But instead of going to all these different booths and getting tattoos or your hair dyed or food or whatever, you'd invite philosophical opponents to debate these things. If you could pull it off, you would invite all these people on the religious right to try and come and show these atheists that they're wrong or fucked-up. But it could get fairly violent.

MRR: I would expect as much. (laughter)

JK: At first I thought about a 'convention of atheists,' and then I thought, no, that sounds to dry, but a 'festival of atheists,' that sounds like more fun. We may be able to pull it off at some point, maybe even at a few shows. But at least we can follow the theme on the CD-ROM and have some fun with it, right?

MRR: One of the things that I've always found interesting about your approach to your native country is how you simultaneously celebrate and criticize Canadian culture and society.

JK: Yeah, I'm not a chest-beating nationalist.

MRR: And nor are you just against everything Canada is. In other words, you do really appreciate a lot of the aspects of the culture. Tell me more about why you've chosen to stay in Canada all these years—in the same region, no less?

JK: I've thought about moving away before, to New York. A lot of people always perceived us as being from California. Except the people from California, I suppose. "They sure don't sound like they're from here!" The things I like about Canada—there's a lot less guns, so there's a lot less violence. There's socialized medicine and although that's being eroded. People are saying "We should bring in an American style healthcare system. Isn't it great?" The answer is really obvious: No, it's not. There's also a kind of social compassion that's been part of the Canadian fabric, where America's been a lot more like "You gotta stand on your own, because otherwise, you're not strong." Whereas, I've always thought that a lot of people are not in a position to stand on their own. Opportunity is a lot more limited than they would have you believe. There's a lot of people that need help, so why not help them. I think that's part of the Canadian way. Although I think the Conservatives under Brian Mulroney and Jean Chretien have wanted to erode that. It's very sad, because a lot of the very Canadian Canadianism is eroding and be-

coming more Americanized. I feel, unfortunately, in the last five or ten years, Vancouver has stopped being more like an overgrown hicktown, and it's actually become more like a city and has taken on some American aspects to it.

People shouldn't get me wrong, because there's a lot of parts of the States that I like and it's not that I dislike the States or Americans. But there are some real essential differences, and I think that in Canada, I prefer those things.

The more comic end of it is always at the hockey end—hocked and beer and that whole angle of DOA. I think that's a real essential part of what we are. We have our own hockey squad, the DOA Murder Squad and when we play games we usually win. We usually play media teams—we played SNFU and Bad Religion. And we whupped them pretty good!

MRR: I believe you did.

JK: Afterwards, we like nothing better than to go to the bar and have a bunch of beers and chortle about it all. Of course, none of us ever made it to the NHL. I still have my dreams of being the NHL's oldest rookie, but I think that's faded. I love the game. It's a fun thing about being a Canadian.

MRR: Bob (the soundman) was saying something about you actually being half-Finnish. Is that true?

JK: Yeah! My mother was Finnish. She comes from a little town up the coast, close to the Arctic Circle.

MRR: Have you been there?

JK: No, I've been to Norway, Denmark, Sweden.

MRR: But you haven't played in Helsinki?

JK: No. That really stinks. Hopefully, if I can get Sudden Death going, we could get up there, because I know people up there. My mom's family moved over when she was four.

MRR: You mentioned, in passing, that you have a one-year-old son?

JK: Yes, I've got three kids.

MRR: So tell me how family life has changed you, and what kind of life lessons you've learned from the punk rock scene that you're then able to pass on to your kids? How are you, perhaps, raising your family differently than you were raised?

JK: My father's a complete reactionary, so [instead of what he wanted] he got me and my older brother who's an organizer for the Canadian Auto Workers. He wanted us both to be lawyers or businessmen or something. The way I try and raise my kids is to get them to think for themselves. Obviously, it doesn't work out completely that way. Kids are kids and parents are parents, and we have our fights "You can't do that, yes I can" kind of thing. One thing, my parents discouraged me from playing music. My old man built a power switch so that when my first band would practice in my bedroom, when he got a headache, he could turn us off. (laughter)

One thing that's changed is that I don't travel as much as I used to. In '85, for instance, I think we traveled like 9 months straight, with one week off. I changed that and I try to pick and choose what I'm doing. I've got them really interested in music, I got them a piano, and I bring them out to some shows.

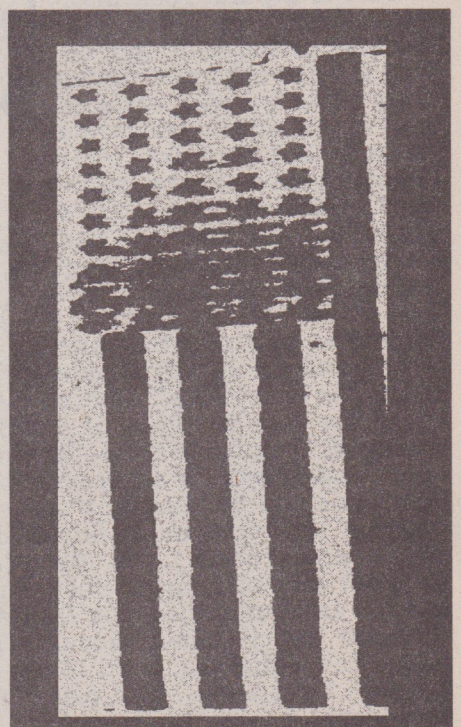
MRR: Do you? So what are their ages?

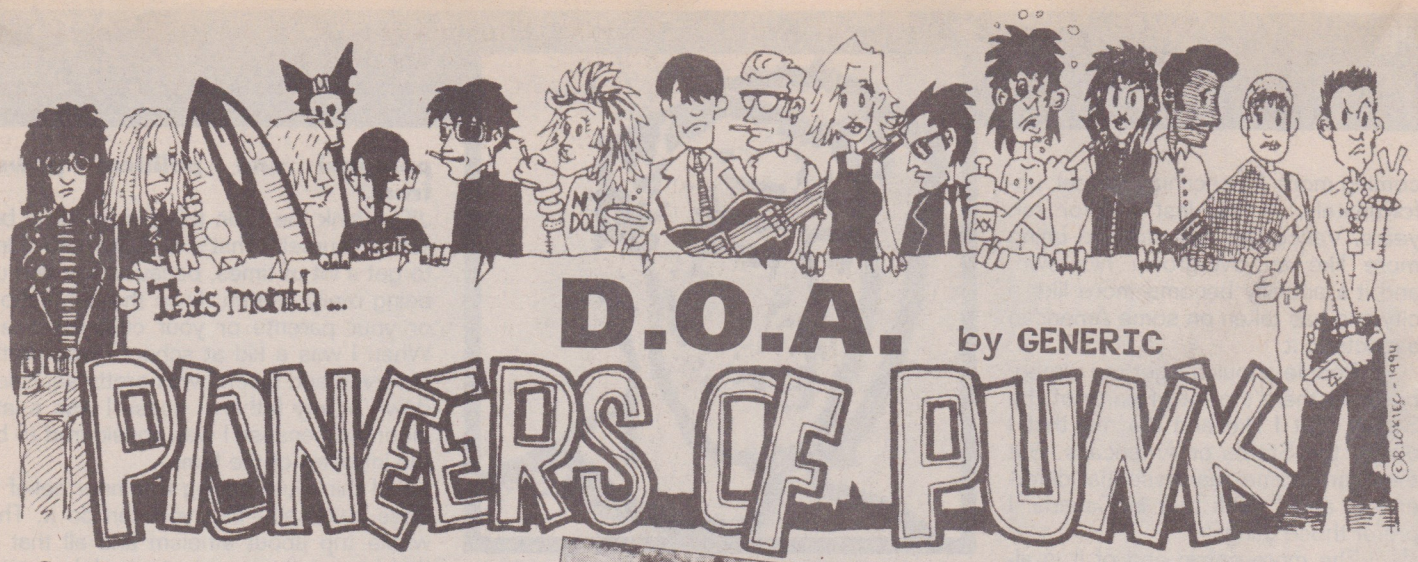
JK: Ten, eight and one. My daughter, when I practice my acoustic stuff, she sits there out in the shed with me, and then she'll listen and be getting into it. As soon as the song finishes, she grabs two drumsticks and beats on a floor tom and she says "Boo, boo, you really stink!" after every single song. So, I figure if I can play in front of her, I can play in front of anyone. She's my worst critic. And that's why she subjects me to the Spice Girls every day.

MRR: You've been involved in the hardcore scene as a musician and as an agitator for two decades—which is longer than most people have stayed involved. Your heart is clearly with the punk scene, even though it's changed considerably. What keeps you so involved and connected to it, and where do you derive your sense of personal and political power from?

JK: I think the main thing is having a belief in yourself. That's a really hard thing to get a lot of times, because you end up being really beaten down through school or your parents or your circumstances. When I was a kid at school I was pretty reserved and quiet. I was pretty squished down by my father. I guess I was a late bloomer, because I was considered to be the introvert of the family.

I think just having the inner belief in ones own self—that you can do it. This whole trip about atheism and all that is that I got nothing against people's spirituality. It's just the so-called cheerleaders of God, like all the televangelists and stuff like that. They don't let people freely express themselves or feel free; you have to really follow their doctrine. You look at, say, the Catholic Church, and they have a really hard time getting with it. They don't know what's going on with their flock, shall we say. I do this because I have fun at it. One of the things that has kept me going is that when you get there and play for people, if it's going well (and it doesn't go well every night, but the majority of nights it does), that lifts your spirit, and it makes you free. That's the same thing I got out of it when I was a kid. That really hasn't changed, although the world around me and my age and circumstances have, a lot.



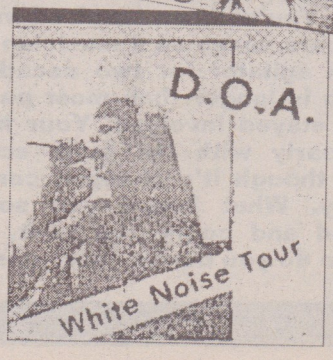


So, I was going to see the Dead Kennedys at the Paramount Theater in Staten Island. The bill included Flipper, SSDeControl, and DOA. I already had "Fresh Fruit" and Flipper's "Generic" (no relations), so I went out and got a DOA record and an SSDeControl record. I did not care for SSDeControl at all. As I played the DOA I discovered they were horribly slow, then I realized the "45" in "War on 45" meant the record's speed! DOH! Flipper did not end up playing, but Kraut did, the show was fucking great! That's when I first was introduced to DOA, that was about fifteen years ago and I'm still initially, playing that damned record at the wrong speed! DOH!!

DOA is a punk rock institution, with Joey "Shithead" Kiethley as the mad man behind the driving force. Something is to be said about a man who keeps integrity and passion burning for over twenty years in the same band. Similar to Greg Ginn's Black Flag, Shithead has had many players pass through the doors of the mighty DOA. The history of members is so large that a family tree sketch is included in the CD booklet of "DOA The Lost Tapes". DOA started in the familiar year of 1978, however, they come from Vancouver, Canada, worlds away from the New York and British punk scenes. The original line up was Randy Rampage (bass and vocals), Chuck Biscuits (drums) and of course, Joey Shithead (vocals and guitars). Early DOA alumni included Harry Homo (vocals), Randy Romance (guitar), and Brad Kunt (guitar),Kunt went on to play with the Avengers.

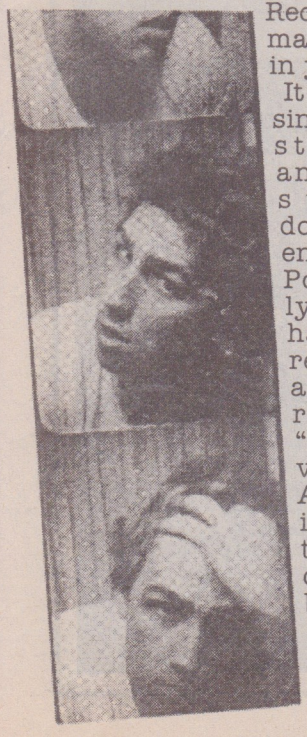
DOA started out very young and ambitious. Chuck Biscuits was only fifteen years old. Randy Rampage switched to bass from drums just for DOA, the transition was easy and natural. DOA quickly drew a large following and became Canada's finest, earning themselves a reputation for a highly energetic and exciting band Shithead has the ability to compel an audience and his antics of pissing, spewing and fighting with the audience, became legendary. DOA began playing all over Canada, and toured North America very early on. They also played in Chicago for the "Rock Against Racism" that started in England. This gig brought a larger audience for DOA. DOA music is very exciting, they are intelligent and bring their points across with a healthy sense of humor, as opposed to beating you over the head. They are politically and socially aware, but keeps things at a tounge and cheek attitude, while still maintaining their validity.

In 1978 DOA released their first recordings, "Disco Sucks" 7" EP. This was released on their own label, Sudden Death Records. "Disco Sucks" found its way topping the Alternative Charts, coming in ahead some great contemporaries like, the Clash, Angelic Upstarts, and X-Ray Spex. In 1978 DOA had seen a lot their first EP did well and they already went through several line up changes. They played with all the best Canadian bands and many of the best American bands. Before the year was out they released "The Prisoner" single on Quintessence Records. "The Prisoner" to me began the signature DOA sound, later Jello would include it on his "Let Them Eat Jellybeans" compilation. "It took us a long time to get to the bottom... and we ain't stopping there", is an old DOA saying. It is hard enough for any band to tour and release records without major label support, but a punk band makes it ten times more difficult, especially one as honest as DOA. Constant touring and the lack of



support took its toll on the band. Members would come and go, but this did not slow down Shithead, Biscuits managed to stay with the band until 1982. Meanwhile the band released some more singles and put out their first full-length "Something Better Change" on Friends Records in 1980. In 1981 they released their second full-length called "Hardcore '81". In doing so they coined the phrase "Hardcore". This term was meant to describe the newer sound of punk rock. I'd like to mention here, that hardcore back then and to me still, is bands like DOA, Circle Jerks, Adolescents, Exploited, etc., etc., not this hybrid metal from New York!!

By this time DOA has become well known in punkdom. They honed their skills and developed a sound that was very DOA. They began to incorporate Reggae into, their sound, which is very prevalent on their "War on 45" record released in 1982. On the back cover of this record DOA gives us the mathematical equation Talk minus Actions equals Zero!! In September of 1983 Alternate Tentacles released "Bloodied but Unbowed" (The Damage to Date 1978-1984). It is these two records "War on 45" and "Bloodied but Unbowed" that I find to be essential DOA Records. Do yourself a favor and make sure you have these records in your collection.



It has been over twenty years since DOA started and the story does not end here. Poetically, DOA has just released a new record, "Festival of Atheists" on their own label "Sudden Death Records". After many labels their latest release is own their label as their first is, they come full circle. DOA and Shithead has done some side projects with Jello, and many ex-members went on to other active bands. DOA is still around today keeping true to form, you can contact them at: Sudden Death Records, 4250 Spruce St., Burnaby B.C. , Canada 45g-4W2. I can't say that I like everything they ever done, some stuff is on the heavy side, all in all, their definitely worth check out. "We don't care, What you say, Fuck You".

Discography:

- "Disco Sucks" 7" EP (Sudden Death, 1978)
- "The Prisoner" 7" EP (Quinntessence, 1978)
- "I Hate U" / "Kill, Kill, This Pop" (Pinned, 1979)
- "World War 3" / "Watcha Gonna Do?" (Sudden Death, 1979)
- "Something Better Change" (Friends, 1980)
- "Triumphs of the Ignoroids" 12" EP (live) (Friends, 1980)
- "Hardcore '81" (Friends, 1981)
- "Positevely DOA-No God, No Country, No Lies" 7" EP (Alernative Tentacles, 1981)
- "War on 45" (Alernative Tentacles / Faulty Products, 1982)
- "Right to be Wild" 7" EP (C.D. Presents, 1983)
- "General Strike" / "That's Life" (Sudden Death, 1983)
- "Bloodied But Unbowed" (Alernative Tentacles, 1983)
- "Don't Turn Yer Back, On Desperate Times" 12" EP (Alernative Tentacles, 1985)
- "Let's wreck the Party" (Alernative Tentacles, 1985)

DOA is also included on many fine compilations and have records out with Jello Biafra.

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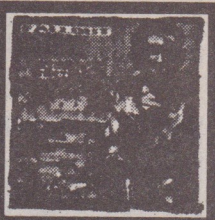

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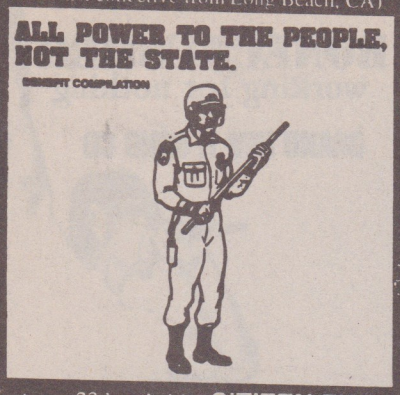

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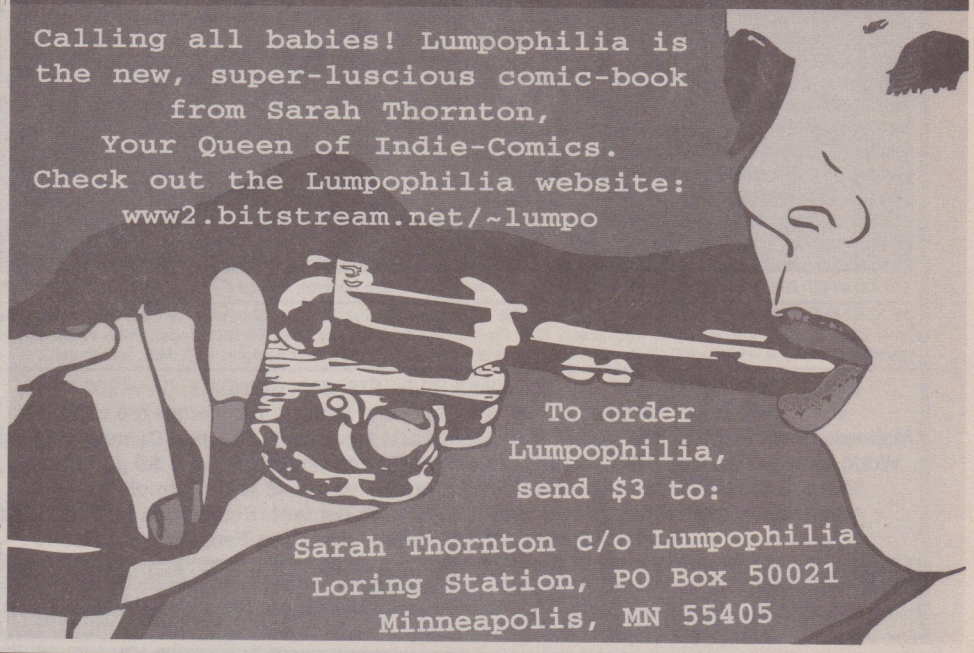

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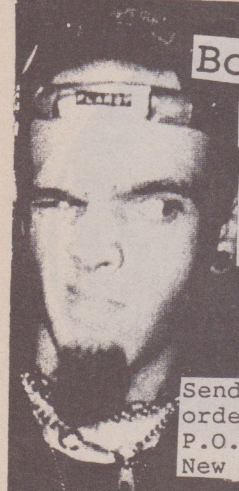

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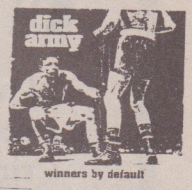

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Back in late August our friend, Dawn Black, from Yum Yum Tree got mugged and badly cut on the hand, in the face, and on her left eye, which she nearly lost. Like most of you reading this she does not have health insurance. Our next release, Workers Comp, will be a split release with Recess Records. Bands will include The Vindictives, Boris the Sprinkler, FYP, Furious George, Dillinger Four, Dick Army, The Grumpies, The Migranes, Molotov Cocktail and Yum Yum Tree plus a whole lot more. All the money is going to Dawn so please be sure to pick it up and prove to us that punk rock is more than bad haircuts, poor dental hygene, and silly pants. Thanks.

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THE JOYS OF STANDARDIZED TESTING IN SCHOOLS

ART BY GREG HIGGINS

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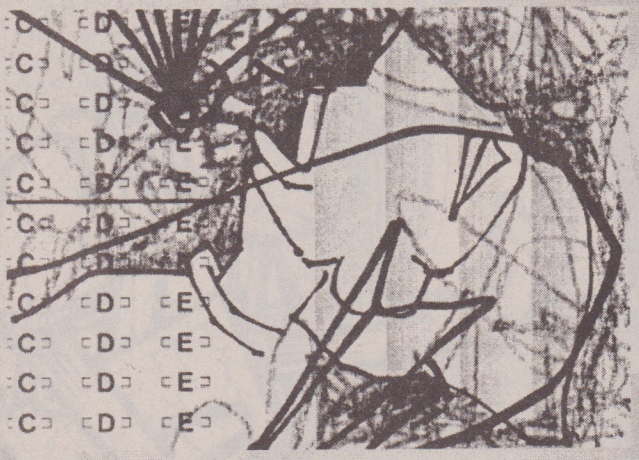
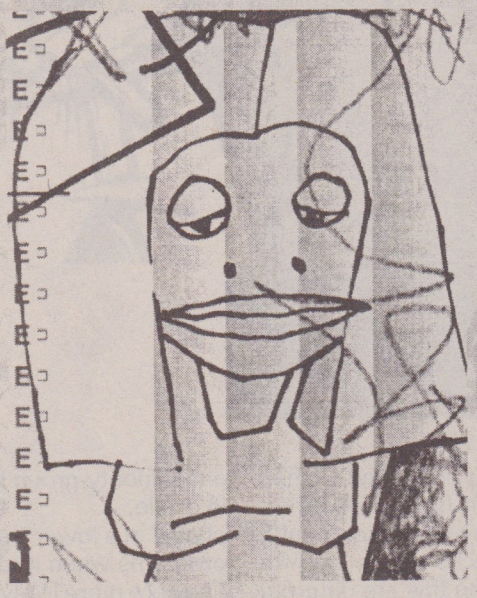


The lesson plan reads: "The kids are preparing for the Stanford 9 tests. Have them use the review guide for their grade level and do the review questions. Make sure they don't write in the book, have them use a separate sheet of paper. " I pass out the workbooks and explain what we need to do during the class time. "Do we have to do this all period?" Asks one of the students. "I suppose.. that's what your teacher wants you to do." I really don't like the idea of teaching to these tests...they are boring. Some of the kids thumb through the books and do some of the work, others sit around talking to their friends, playing cards or sleeping. The kids are bored, I am bored.....nothing productive is accomplished. Now I remember why I slept through most of high school.



At Olive Vista Jr. High the kids are shifting in their seats, they are excited that they have a sub today instead of their normal teacher. After I get them on task, the intercom blurts out: " You need to work harder on the tests, our scores were really low and we need to bring them up." The kids pretty much ignore the man's voice and go about their business. Every period, the man comes on the intercom again and repeats the message with similar results. "How long has this message been playing?" I ask. "All week". Says a disgusted looking girl in the front. I feel disgusted too and I'm only here for the day.

In California and other states in the U.S., student's performance is rated by taking a series of tests. Many of these tests are designed to gauge the reading/writing level of the student or the level of math proficiency. Others, like the Stanford 9 are designed to measure the students level of knowledge in social studies and other "core" subjects (not to be confused with hardcore). If you are in school now, then you know full well about these tests. The school district where I work puts a lot of emphasis on getting the kids to pass these tests. The district uses them to gauge how they are doing form each school in their respective districts, their county versus other counties and then finally, at the state level to compare who has the best educated kids. Because of these tests we can find out what state is doing the worst job in educating the children and who is doing the best. Parent groups, political groups, cooperation's and the state want to be able to "see" something for all of the huge sums of money that are being spent on education. Because of them, the student has to suffer at the cost of a potentially enriching experience to lots of boring repetition in order to be prepared for the exams.

After a few years of standardized testing, the people in the education administration field were overjoyed to see that the test scores would generally go up from year to year. They had won. Testing increased student's cognitive ability. Or did it? Based on my own personal experience I found the advent of the tests to be the beginning of force fed information and dry, boring classrooms.

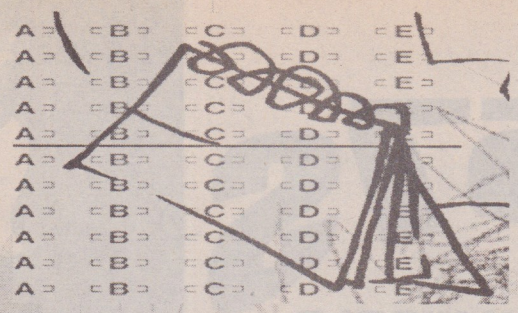
The reason why the scores are going up is simple: the principals in each school are making the teachers teach to the tests. As far as my understanding goes, you are not supposed to teach to the tests. You have a review period and that's it. If the test scores are too low and don't see any improvement, then

the principal can loose their job. The tests are used to gauge the principal's performance. Because of this, the principal is hard pressed to have good scores. And how do we get good scores boys and girls? Cheat. I have read many accounts about how schools in poorer areas would spend a whole month going over a test. I should be no surprise that a vast majority of the students drop out. I'm not denying that they may have other problems but when school is nothing but taking the same test over and over again for weeks on end it's no wonder kids are dropping out. I have also read about principals who would send "slower" kids home on test days. It seems crazy that the test scores become more important then the education of the child, but in many ways they have. As I detailed in the introduction of this column, a lot of time is spent on getting the kids to learn the test. Think of the written test you have to take at the DMV to get you license, now multiply the number of crappy, boring questions by about 10 and you have one of these exams. Now imagine having to spend several weeks preparing for these exams...get the picture? In the time spent on the exams many kids who could have been really turned on by learning by a talented teacher (yes, they do exist) was instead turned off by the doldrums of standardized tests.

Look at your friends, your bandmates, your girlfriend/boyfriend, are they: A. All alike? B. Are they all like you? C: Or are they different in many ways but similar in some too? If you answered C then you are like everyone else, a little different from each other. Even my best friend of 18 years and I have disagreements, different tastes in music, different Yo-Yo tricks we can do. We are different. I imagine that all of you reading this are different from each other as well (even though punk rockers seem more like an army of clones now, but that's just me). Assuming you all agree with me on that point, then how can a "standardized" test really measure one's ability? Each and every one of us had a very unique set of events that took place in order to form the person that is reading this today. We can all listen to the same record and feel entirely different about it even though we are into the same scene/music. Having a standard measure for all people seem to defy logic. If we are all different, then shouldn't standards be applied differently to each person? It would seem like that would make the most sense. During my ongoing "training" for the education profession we went over the theory of multiple intelligences. The theory in a nutshell is simple: people are smart in different ways. You might be able to draw well, but not be able to do math that good. You might be really good at math, but not be able for the life of you, to make a box with a lid in wood shop class. Does this mean you're an idiot? No, it just means that you are good in math but not so good with the table saw. I feel this theory make a lot of sense, but is seem that the people that develop the standardized tests and standardized curriculum are oblivious to the findings of the multiple intelligences theory. Unfortunately, the powers that be see things differently for now. Standardized tests create an environment of competition that is both unhealthy for the student and the school. The tests mean nothing to the kids, the administration that developed the tests never bothered to give them any relevance to the children that would be taking them.

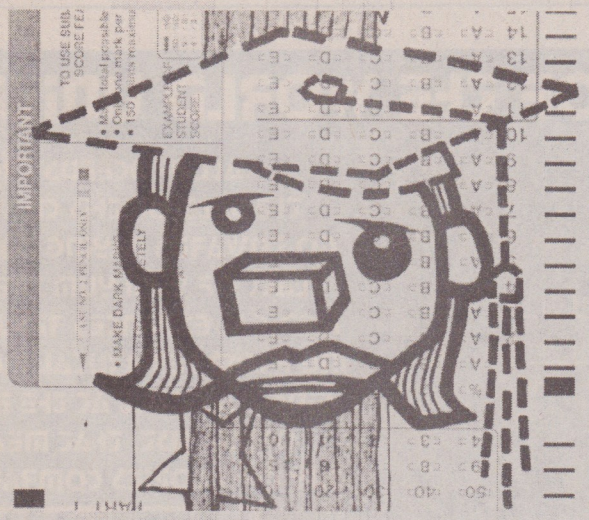
Many children in affluent areas do above average on these tests. Not surprisingly, many children from poorer areas score below average. I took this statement from a source on the internet:

"Students from low-income and minority-group backgrounds are more likely to be retained in grade,
placed in a lower track, or put in special or remedial education programs when it is not necessary.
They are more likely to be given a watered-down or "dummied-down" curriculum, based heavily on
rote drill and test practice. This only ensures they will fall further and further behind their peers. On
the other hand, children from white, middle and upper income



backgrounds are more likely to be
placed in "gifted and talented" or college preparatory programs where they are challenged to read,
explore, investigate, think and progress rapidly."

Standardized testing is the engine in which class, race and social standing are used to separate people and put them lower than others in the society. Basically, standardized tests help keep things the way they are. Students from low income homes often have more to deal with than other kids. Kids from poor homes often have to look after their siblings, deal with rough neighborhoods, crime, gangs, cops, & they might be playing the parent for their brothers and sisters in the stead of their parents. I once worked at school where a week prior two kids were killed during a football game. Something like that would have made front page news in the suburb that I lived in at the time. All of these factors weight into one's performance in school. Kids who are speaking English as a second language have it hard as well, they have to learn a foreign language and often learn the subject matter as well in that language. Imagine



you went to France, and had to learn about their involvement in WWII. Everybody spoke French except you and there's a test in two weeks...think you would pass? Kids who's parents can hire tutors, and be around when they get off of school have a advantage. Once the test is taken, it is used to push the disadvantaged kid lower and lower until they drop out or learn nothing. I have seen several case studies of school in rich areas, and time and time again the majority of kids that were in the special education classes or "slow" classes were non-white. Even in schools that had only a 5 or 10% non-white student body, over half of these kids were in the "dummie" classes. Standardized test help perpetuate class strife and divisiveness. Standardized testing helps to enforce racial stereotypes and ideologies. In order for education to truly empower students, the machinery of "standards" must grind to a halt. Education is supposed to be about empowerment, not preparing the next generation of worker bees like it has become, but that is a different issue. If you think that none of this can affect you, it can as soon as that high school dropout yanks you out of your car on the way to work.

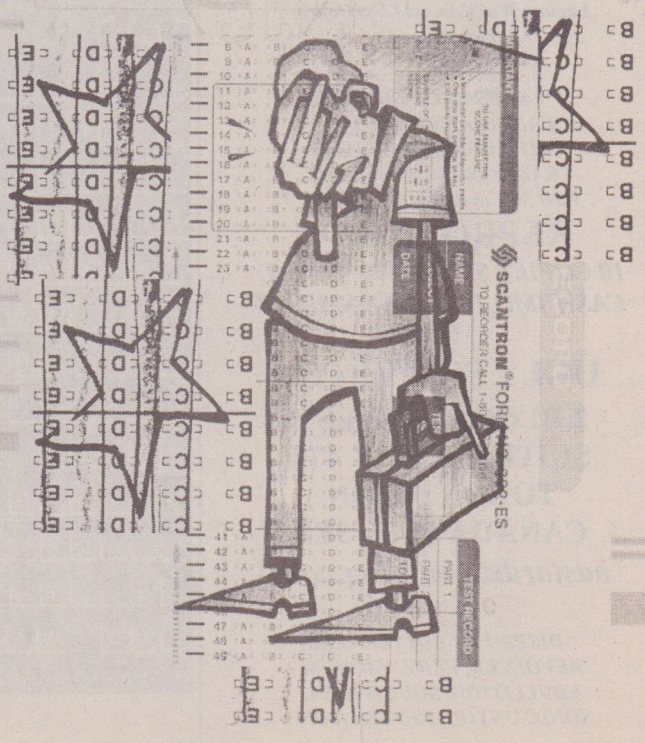
Here are a couple of web sites that shed a little more light on the subject:

http://fairtest.org/facts/howharm.htm (Against)
http://professionals.com/~chepc/ct_0596/ctn1_0596.html (For)
http://www.uab.edu/educ/testtxt.htm (Revisionist thinking)

Here are a couple of books that should be of interest:
Jonathan Kozol: Savage Inequalities
Peter Mc larin : Life in Schools

I can be reached at: Paul de Valera 7438 Etiwanda, Reseda, CA 91335 E-Mail: rev106@iswest.com

Check out my web site of wacky stuff at: http://www.geocities.com/SunsetStrip/Balcony/3054/



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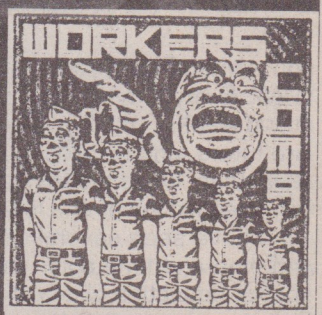

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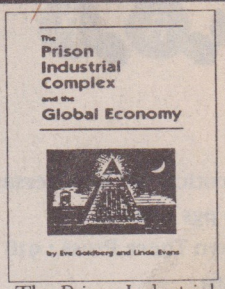

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MRR BOOK REVIEWS

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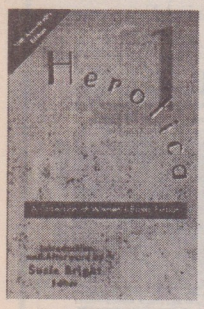


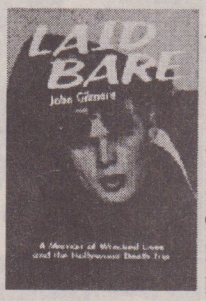
In the mid-1980's, when Susie Bright first had the idea for a compilation of women-authored erotic fiction, cleverly titled *Herotica*, simply finding enough stories to fill a small collection was a difficult ordeal. Today with 75,000 copies of that original volume sold, five editions in print and four audio editions later, the *Herotica* name can be found on over 250,000 books and audio-tapes. Bright's introduction of *"Femmchismo—the aggressive, seductive and very hungry sexual ego of a woman"* into mainstream consciousness sparked the growth of a whole new genre of fiction: women's erotica. Increased contributions made by women, both as producers and consumers, have greatly influenced the quality, respectability and diversity of women's erotica, previously considered a contradiction in terms, but now a staple in the publishing industry.

While the number of erotic books published has increased tremendously these past years, the quality has not. Given that most everything has already been done before, it's becoming harder and harder to entertain the masses. Even the shock value of most kinks is gone. Nevertheless, *Herotica* has consistently published the most entertaining and original stories in the field. With Susie Bright as editor, how could it not? Bright, after taking a break from the last two volumes, once again edits and writes the intro for the tenth anniversary edition. In the original volume, Bright gave only one guideline defining women's erotica: the woman comes. Her path to orgasm, her anticipation, her objectification of desire are to be front and center of every story. Which equals a great many different things to many different women: autobiographical incidents, fantastic impossibilities, mainstream romantic interludes, hot kinky, boring kinky, sick and raunchy, plain illegal to just plain boring. *"At least we can get one thing straight before we wander down the path of feminine hedonism: some women want the stars, some the sleaze. Some desire the nostalgia of the ordinary, some the punch of the kinky. And some want it all. Our sexual minds travel everywhere and embrace every emotion."*

Opening this edition of *Herotica* is Cheryl Cline's enjoyable story, "Pick-up". Terse, quick, and uncomplicated, the prose moves as fast as a one-night stand. She came; she saw; she conquered; and then she came again and again. Further in, Khasti Cadell wrote a great piece that shatters stereotype after stereotype in "Workout." Unfortunately, the rest of the collection was uncharacteristically unimaginative and bland, reading more like the diary of a wistful teenager than an ensemble of women "articulating the power of the clit." Woman finds true love with woman only because she thought it was a man. Sex with best friend's brother. Sex on a train. Sex with crossdresser. Sex with handsome and rich boss that leads to marriage. Buying sex toys for masturbation. Having an affair. Sex with younger man. Watching boyfriend with another boy—who has to be gay, but both prefer you, of course, and they include you in their festivities. I got the feeling that many were written with the notion that these were outrageous, kinky and impossible. But in reality almost every scenario would be more than easily actualized and many already have been, by even the most conservative of people.

"The best and brightest accomplishment in 90s feminism has been its sophistication, insight and honesty about the reaches of female desire." The appearance of *Herotica* revolutionized the genre of fiction, setting the erotic literary standard for the growing number of women's erotic anthologies. But the real pioneer was Susie Bright herself. Radical feminist, sex-positive educator and outspoken advocate of sexual liberation since adolescence, Bright's insight into contemporary sexual politics as well as her unparalleled sense of humor, brought sex out into the open and changed the erotic identities of women and men forever. Amazing, huh? Someone oughta throw that woman an anniversary bash! — Catherine Cook

Laid Bare • John Gilmore
251 pages • $16.95
Amok Books • 1764 N. Vermont Ave • Los Angeles, CA 90027



John Gilmore has seen the Hollywood dream come true. John Gilmore has also seen that dream turn to nightmare. This book of memoirs is his story. Now, before you go off and say, "who the hell is John Gilmore, and why should I care about his story?" Please realize that John Gilmore has not lived your average Hollywood life. John Gilmore was born and raised in Hollywood to an actress mother and an LAPD father. In his life he has seen some of the brightest stars born, reach their apex only to burnout after a few, very short years. He has seen Hollywood make stars and he has seen life snuffed out in the same town. John Gilmore has lived a life that few could ever imagine, the pages of this book detail that life and the lives of so many immortal stars that have come and gone from his life.

Gilmore ropes the reader in from the get go as he shows the reader a young Janis Joplin just getting her start in the bars of San Francisco. This is a young, broke Janis Joplin just learning the excess that would make her famous, a young woman searching for something, anything and finding it in sex and drugs. Gilmore leaves her in a Chinatown drugstore siting on a stool at the counter, listening to the jukebox and eating French Fries with a picture of Hank Williams pressed to her stomach. From that point on, the reader has no choice but to continue digging deeper into the pages of Laid Bare to see what type of hope, sorrow, realized

and unrealized dreams and whether success or death await the unwitting subjects.

John Gilmore ran in some fast circles when he was a young actor and his life seemed to cross paths with people at important times in their lives. Jack Nicholson, Dennis Hopper, Jane Fonda, Jean Seberg, Lenny Bruce, Hank Williams, Ed Wood, Jr., Bridget Bardot, Charles Manson, Charles Schmid, Jim Morrison; Gilmore knew them all. However, where an author of lesser talent would focus his prose on the stories of these famous individuals and just incorporate himself as a peripheral figure, Gilmore never stops to that level. The aforementioned people ran through his life and this book is nothing short of a retelling of a fantastic life, John Gilmore's life. That is where the strength of Gilmore's writing lies, in that the reader is drawn into the pages of the book, the writing grabs like a chokehold and doesn't let go.

The author does not disappoint with the tales he tells one bit. After gaining the reader's attention with the Joplin piece, Gilmore goes on to detail his various attempts to break into films and the problems he ran into when he would not play the Hollywood game with the directors that wanted him. As one director stated, Gilmore did not understand Hollywood etiquette. In this section we are introduced to the one figure that looms very large in Gilmore's life and in this book, James Dean. Gilmore shared a very special bond with Dean and probably got as close to the tortured actor as anyone could have. The author details all aspects of his relationship with Dean in this book and there are some very revealing scenes. However the most interesting thing to see is the reaction of other actors such as Steve McQueen to the success and death of Dean. Gilmore shows McQueen to nothing more than a shallow self-serving lowlife, the stereotypical Hollywood shallow scum. To say that James Dean haunted and perhaps still haunts the life of John Gilmore is an understatement.

These are just a few of the highlights from Laid Bare, to detail every piece of the story would be impossible, there is simply too much happening in this book. In fact, Gilmore himself turned the short pieces that focus on Charles Manson, Charles Schmid, and James Dean into their own fantastic books. Suffice it to say, that Gilmore saw and lived the best and the worst of Hollywood. This is perhaps the most honest and unflinching look at Hollywood that I have ever laid eyes on, the only other book that could compare would be Kenneth Anger's Hollywood Babylon. The difference between the two books being that Anger was basically a historian in his, Gilmore lived this one.

John Gilmore is one of the best nonfiction writers of our time, the type of writer that grabs the reader alternately by the throat and by the heart. The stories he tells in this, his first book of memoirs tell tales of broken hearts, broken dreams and broken lives. John Gilmore has crossed paths with the famous and the infamous and while some have walked away with their lives and souls intact, most have been carried off by anger and death, we should feel fortunate that John Gilmore has remained behind to tell his stories. (TR)

Unknown Legends of Rock'n'Roll • Richie Unterberger
400 pgs • $19.95
Miller Freeman Books • 6600 Silacci Way • Gilroy, CA 95020

I'm conflicted. My attitudes towards success and failure in the rock'n'roll world have been colored by reading grimy, illegible punk rock fanzines for fifteen years and writing for one for another five. In the realm in which I live, success is measured by whether or not a band ever gets to the point of having stickers made, or if they're paid in legal tender by club owners, rather than drink tickets. Artistic integrity is measured in how low a performer is willing to stoop in front of a paying crowd, and how many friends he or she is capable of sneaking past the guy with the hand stamp. My concept of a *real* rock'n'roll unknown is Five Fingers, a punk-dirge-noise band that I saw when I was fourteen at a shopping mall, playing an afternoon set at confused onlookers during the height of Christmas season. Let me state that I like the bands featured in *Unknown Legends of Rock'n'Roll*, and I do admire the spirit of the volume, but we're drawing from different lexicons.

Either way, *Unknown Legends* must have been a mammoth undertaking, consisting of sixty interviews with various cult figures, as well as some critical comment and rhapsodizing about their merit. The featured acts run the gamut from early rockabilly (Wanda Coleman and the Collins Kids, now strictly kids at heart), '60s psychedelic and garage (the Music Machine, the Chocolate Watchband, Great Society, Remains, the Deviants), European experimentalism (Can, F.S.K.), '70s-era punk (the Kinman brothers of the Dils and Rank & File, X-Ray Spex, Crass), folk, and many others ranging from Scott Walker and the Red Krayola, to Lee Hazlewood and Rocket From the Tombs. It's an eclectic enough list, giving props to the more reputable genres that have appeared in rock'n'roll over the last forty years. The performers themselves muse over their various highs and lows, their status as cult figures, and their attitudes to their success and lack thereof. One point made repeatedly in these interviews is how infrequently these folks' talent resulted in ticket sales and top-forty singles, in a marketplace that placed the fast buck before all else—music equals entertainment, entertainment equals records sales, record sales equal money. From what I've seen, not much has changed in the rock'n'roll business since most of these people were at their peak—if anything, it's become even more constricted than it's ever been. A twelve-track CD containing stuff from the Music Machine, the great Outsiders, Savage Rose, John's Children, and others is included with the book, which makes a useful study aid for those of us drawn to multimedia.

I said something about drawing from different lexicons earlier, and I mean it literally. *Unknown Legends* is written in a style that I've come to associate with more mainstream "rock"

journalism, of the type practiced in more mainstream, serious magazines than your average xeroxed foldover. Not surprising, considering that Richie Unterberger was one of the editors of *Option* magazine during its height in the mid- to late '80s. Maybe it's a generational thing, since there are plenty of people like Patti Smith adjunct Lenny Kaye (who wrote the volume's foreword) who can still use the word "rock", "alternative rock", and "essential rock listening" without feeling self-conscious. Basically, it reads alternately dry and fey—which might be the best approach when describing the Cleaners From Venus or Aisha Kandishara's Jarring Effects.

I think that *Unknown Legends* would be of more interest to other musicians (there's certainly no shortage of them, more than enough to provide unknowns for this series well into the next century), less to the casual reader. Most diehards will already be at least vaguely familiar with most of these bands. Still, the CD's nice, the contents were selected well, and maybe—just maybe—it might be responsible for turning some long-haired stoner kid from Turlock on to the Monks. I think that alone would qualify as "mission accomplished". —Jeff A. Heermann

Whiteout: The CIA, Drugs and the Press • Alexander Cockburn & Jeffrey St. Clair
408 pgs
Verso • 180 Varick St., 10th Floor • New York, NY • 10014-4006

Whiteout is an extended exposé on the CIA which takes as its point of departure the publication of Gary Webb's 1996 *San Jose Mercury News* series "Dark Alliance," as well as the massive journalistic counterattack that ultimately pressured the newspaper to retract the story and push Webb into resignation. Webb's thesis was that a funding crisis in "the CIA's army"—the Nicaraguan Contras—during the 1980s "engendered enormous sales of crack in South Central [LA]," that "the wholesalers of that cocaine were protected from prosecution until the funding crisis ended," and that "these same wholesalers were never locked away in prison, but were hired as informants by federal prosecutors." Webb implied that the CIA was in the thick of this, but without direct evidence he simply left matters at the Agency's doorstep. His detractors immediately pounced on the implication in his story and turned it into full-blown conspiracy theory, using a straw man argument to discredit Webb as, among other things, a conspiracy nut.

Alexander Cockburn of the *Nation* and Jeffrey St. Clair of *In These Times* maintain in their book *Whiteout* that, far from being a crackpot conspiracy theory, the idea that the "CIA's relationship with drugs stretched from alliances with criminal smugglers of heroin [and cocaine] to research in, and application of, lethal or mind-altering chemical agents" is historic fact. Fully two-thirds of the book is a history of the CIA's numerous criminal involvements and activities. Cockburn and St. Clair present this 50+ year chronicle using engaging narrative backed up by plenty of documentation and humanized with humor and outrage. There's the original OSS involvement with the Sicilian Mafia in the forties to counter the influence of labor unions and the Communist Party in France and Italy; the CIA's post-war recruitment of Nazi scientists and espionage agents for the American military-industrial complex in its Cold War against the Soviet Union, with particular attention given to the role they played in the escape of Klaus Barbie who went on to establish a profitable cocaine empire in south America; and the Agency's various experiments with mind-control through MK-ULTRA. They relate how the Agency encouraged anti-Communist counterinsurgency and opium production in southeast Asia and Afghanistan, and how the CIA is neck deep in death squads, cocaine and heroin in central and south America. A particularly intriguing chapter is "The Hidden Life of Free Trade: Mexico" which contends that the CIA and the US "war on drugs" are responsible for simultaneously maintaining a Mexican narco-elite which "operate as an arm of the government" and directing a low-intensity counterinsurgency war against rebellious Mexican workers and peasants.

According to Cockburn and St. Clair, this clear alliance between the CIA, criminal organizations, the drug trade, and clandestine anti-Communist counterinsurgency throughout the Agency's history is only natural:

Organizations such as the CIA require immersion in criminal milieus, virtually unlimited supplies of "black" or laundered money and a long-term cadre of entirely ruthless executives (some of them not averse to making personal fortunes from their covert activities). The drug trade is an integral part of such a world. [...] The drug milieu is also, in its various stages of production and transmission, inevitably associated with organized violence, from enforcers to paramilitaries to guerrilla supervisors to military detachments to generals commanding their slice of the trade. All of these areas are once again central to the concerns of an organization such as the CIA. [...] From the perspective of the drug lords, an alliance with or employment by the CIA is equally fruitful, They can use CIA services to suppress their rivals and protect their turf. CIA proprietaries, such as Air America, can be used to provide access to international markets. [...] Given these areas of mutual interest it is not surprising that since its inception the Central Intelligence Agency has been in permanent collusion with narco-traffickers, assisting their safe passage, protecting their activities, rewarding drug lords, hiring them for covert missions and using money derived from these operations for other activities. The fact that these drugs end up in American veins has never deterred the Agency and, given the hue of the skin often covering those veins, has perhaps even been seen as a positive outcome.

Whiteout is a convincing, well researched, comprehensive condemnation of the CIA that also takes on "[t]he CIA's most effective friends ... the liberal center, on the editorial pages of the *Washington Post* and the *New York Times*..." The writing is engrossing, and the authors keep their history lesson dramatic, lively, and accessible to more than just the Left. It has the merciless pace of good muckraking literature, which only serves to highlight a paradox in the book's approach.

Cockburn and St. Clair style themselves as investigative journalists, and with Ken Silverstein they publish "the muckraking newsletter *CounterPunch*." No doubt on some level they see their exposé as part of that great muckraking tradition from Upton Sinclair to John

Steinbeck in which the journalist/writer can inspire popular calls, even popular movements for reform. Yet *Whiteout* itself argues against this fantasy in ways that might surprise its authors. The book doesn't just launch itself on the trouncing of fellow investigative journalist Gary Webb at the hands of other members of the noble "fourth estate," which of course Cockburn and St. Clair rightly deplore as part of a "pacification program" directed against growing agitation and unrest in the black community over the whole cocaine/contra/CIA issue. When the lengthy history of the CIA takes over the book this crushing incident is ultimately reduced to a few paragraphs in the final chapter, as one example among many of the Agency's perfection of the art of the "uncover-up."

In short, eminent journalists Cockburn and St. Clair portray the CIA as such a monstrous, corrupt, bloodstained, uncontrollable beast that, by inevitable analogy, the journalists investigating and exposing the Agency are reduced to a swarm of frequently annoying but easily swatted insects.

This is a book you give to that special someone in your life who still believes in "the American way of life." You know: God, mom, the flag and apple pie. And as I'm always fond of pointing out whenever it applies, a really good work's bibliography allows the interested reader to conduct independent research. *Whiteout* scores in this department, with a comprehensive listing of sources accompanying each chapter. The culture, however, is being inoculated against the troublemaking power of such thoroughly documented yet completely accessible muckraking journalism, in part through conspiracy overload. Never mind so-called "black paranoia." This is a nation that, thanks to Oliver Stone and *The X-Files*, is inclined to believe that the CIA had a hand in everything from the assassinations of JFK and MLK to hiding evidence of UFOs and alien contact. The "uncover-up," which is the "process whereby, with all due delay, the Agency first denies with passion, then concedes in profoundly muffled tones, charges leveled against it" as defined by Cockburn and St. Clair, is itself trumped by the fact that increasing numbers of people expect revelations of CIA criminal misdeeds to be far, far worse than the simple truth.

By the way, Gary Webb recently published a book-length version defending and expanding his original argument, also called *Dark Alliance*, reviewed last issue and available in fine independent bookstores everywhere. —"Lefty" Hooligan

Amy Flowers • The Fantasy Factory: An Insider's View of the Phone Sex Industry
124 pgs • $16.50
University of Pennsylvania Press • Philadelphia, PA 19104-4011

I enjoyed reading this book. Basically, this is someone's thesis or graduate paper or whatever those people who never leave college do. But, to her credit, this woman actually went out and worked at a phone sex place to help gather information about this industry. The first thing that surprised me was the sheer magnitude of the business. While I guess if I had thought about it, there are so many ads for phone sex, but the amount of money involved turns out to much more substantial that I had ever imagined. These sorts of things—money and basic structure (company goes through local phone goes through international phone goes through billing arm of local phone etc.) are mainly talked about at the beginning of the book, along with a rather tedious synopsis of research techniques. I can see for research verification that these techniques must be vitally important, but as a non-academic, who the fuck cares? (i.e., it was over my head). But along with these rather dry facts, the author layers a healthy dose of social theory, all about the development of alienation in a technological society, and the attempt to reassert intimacy even through the technology itself.

To a certain extent, part of me wanted to scoff at this idea, making something somewhat noble out of an exceptionally mundane practice. Yet, the whole thing, the sheer extent of neediness, and the idea of turning to what must be a very unsatisfying form of interaction, has a strange fascination. The middle of the book focuses mostly on the people providing the phone sex. There is a lot about their coping strategies, how they view themselves and the clients. One key idea that Ms. Flowers seems to be particularly proud of, is that most operators seem to find it incredible that those on the line will believe anything they are told, and yet these operators don't seem to see that this deception goes both ways, and that they themselves are as much at the mercy of whatever the client would like to tell them, and that they are often manipulated whether they recognize it or not.

The end of the book is back suddenly to the overview of the lonely individual in a modern society, and how we will seek ways to subvert this crushing alienation, creating new alliances, disembodied relationships. I found this ending to be a bit hasty, and felt that I would much rather separate the two; a study of interpersonal relating, the ways people deal with (all kinds of) service jobs, how they see themselves, and the specifics of the particular people who work in the phone sex industry. I guess I'm saying I felt the author was somewhat reaching to incorporate these two focuses into one paper. I still found it very interesting, just maybe felt it was trying too hard to find vast societal importance everywhere. Of course, the personal is political, but for that matter, we can construct meanings for everything we do or make, and I don't know what the point of that would ultimately be. As valid as the theory may be, much more enjoyable was reading about the actual people, what they go through, and how it makes them feel, their coping strategies. This is definitely not an arousing or humorous (making fun of the operators or clients) book. It is a little sad, but mostly just a frank look at what is a surprisingly boring occupation. I wonder if she got a grant to work on this? —Gardner Fusuhara

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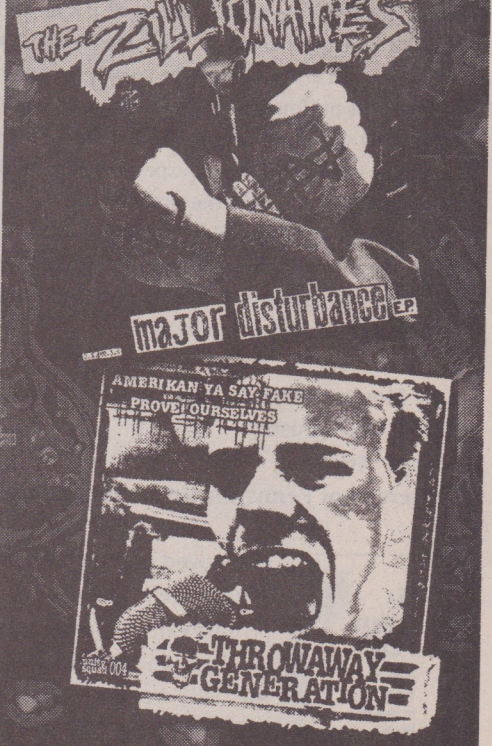

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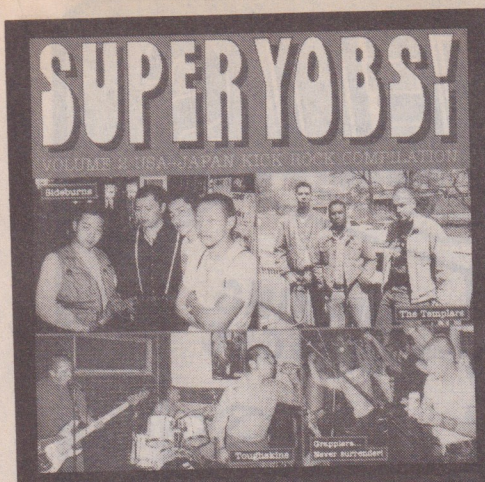

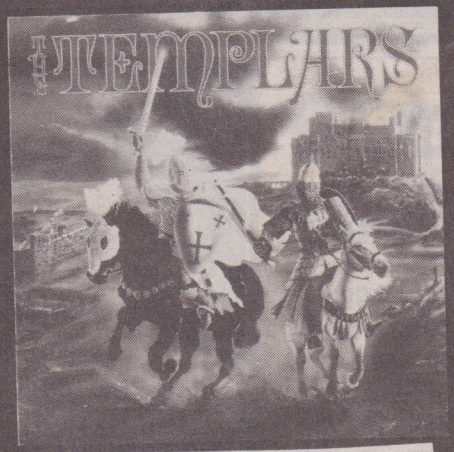

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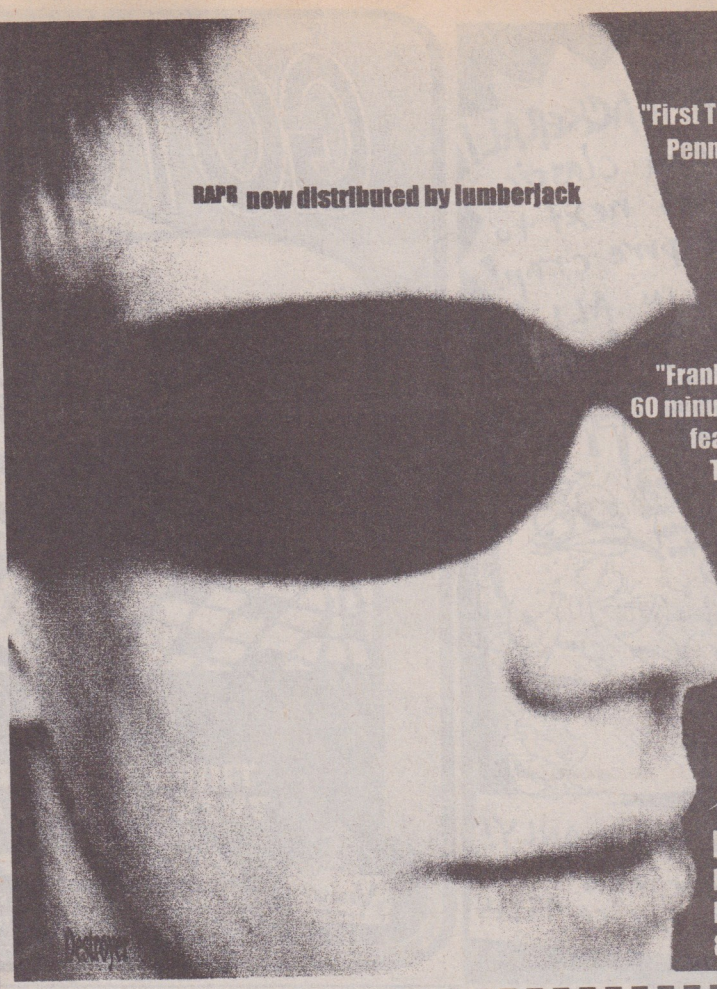

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MUSIC REVIEWS

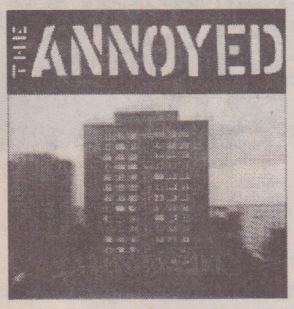
Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings or CD-Rs. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (JB) John Backstrom, (PB) Paul Barger, (EC) Enrico Cadena, (RC) Rob Coons, (AC) Arwen Curry (DD) Dr Dante, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (IM) Icki Murrmann, (JN) Jah Nell, (DP) Donna Poole, (BR) Bruce Roehrs, (TS) Ty Smith, (SS) Steve Spinali, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (RY) Rema Young.

ACTION SWINGERS - "Heavy Medication" EP

.....trashy .....side A has got a wonderful crunchy loud guitar sound..... very nice..... the tune itself is rather pleasant as well.... mid-paced kinda STOOGESish riff..... not bad, but the guitarist wins the prize here for raunch..... side B has got two fast ones.... all magic is lost on this side..... generic punka-dunka by the numbers..... so that makes this record 50/50..... shit man, I'm just trying to be nice.... (SW)
(Reptilian, 403 S Broadway, Baltimore, MD 21231)

AEROBITCH - "Time To Start Kickin' Ass" CD

One of the best female fronted retro punk bands around. Maybe it's the true raspy voice and not some calculated scream that so many old school bands have. A pretty rockin' release that is quite up tempo compared to the last LP. Would go well on a NO TALENTS/ STITCHES bill. (RL)
(Punch, Apdo. 60167, 28080 Madrid, SPAIN)



ANNOYED - "Ausgelebt" EP

Earnest singalong anarcho-punk rock from Germany. Cleanly produced, with a crisp guitar sound, but fairly one-dimensional. Comes with a nice looking booklet (with lyric translations), a poster, a sticker and plenty of anti-fascist propaganda. (AM)
(Bad Taste c/o Islief, Völkener Str. 46, 31832 Springe, GERMANY)

ANTABUS - "Hellraiser" EP

Fuck! Blazing onslaught of current day Swedish hardcore - taking insidious repetition and furious choruses they manage to blast a path while seeming casual about it. Damn–top, top quality stuff. It's rare I hear something that bowls me over as this did– where's the full length?!! (TM)
(Hepatit D, c/o Johnny Christiansen, Mollevangstorget 5 C, 214 24 Malmo, SWEDEN)

ANTiSEEN - "Mean Woman Blues/1969"

I got no complaints for ANTiSEEN's covers, but I don't take exception to them anyway, 'cause I'm a fan. This is as good as anything, even with the unlikely keyboard solo. As always, a fresh new one will be promptly ripped fer ya when this lil' platter starts to deliver the noise to your ears! Amen, and fuck you! (RY)
(Our Area, Parkweg 9, 59379 Selm, GERMANY)

ARMS REACH - "Within Our Reach" EP

AUSTRALIA's straightedge scene seems to be raging. One commendable achievement here is a mixed-gender HC band that is heavy and aggressive, just the way I like 'em. ARMS REACH's opinionated stands are right on track with respecting yourself without having a superiority complex and being in control of one's life (and of course killing rapists.) (TJ)
(Shortfuse, 34 Atchison Rd, Macquarie, NSW AUSTRALIA)

THE ARRIVALS/TOSSERS split EP

Now that ska punk is huge, I guess it only makes sense for "jig" punk to be next. The TOSSERS mix the POGUES with the occasional blazing guitar solo. The ARRIVALS are more straight up hardcore with melodic elements like something on EPITAPH or FAT but with a more enjoyable raw recording quality. Pretty satisfying actually. (LH)
(Smilin' Bob, PO Box 1002, Homewood, IL 60430-002)

THE BANANAS - "Forbidden Fruit" CD

My favorite release out of everything this month! Awesome melodies and amazing pop punk sensibilities separate the BANANAS from the rest. A few of Mike's riffs from the HORNY MORMONS and a recycled BANANAS melody peek through in better-developed structures and wild energy. Feel the anguish and torment intertwined within these dynamic and diverse ditties. Buy this now and experience this phenomenon captured within that famous Woodhouse sound. Possibly the best CD out of Sacramento! (HM)
($5: Plan-it-X, 5810 W Willis Rd, Georgetown, IN 47122)

MUSIC REVIEWS

THE BANGS - "Maggie the Cat" EP

The BANGS probably wouldn't like to know that the BANGLES used to own their band name; but rest relieved that the sound here is more like '79 new wave (in the VKTMish female vocals, which wail in the title track) combined with straight-ahead rockish punk. It's clear that she's in control, because the one male vocal track is hidden behind an infinity groove on the record. All in all, pretty standard–but it has some spunk. (SS)
(Ten-in-One, 508 Legion Way #4, Olympia, WA 98501)

BARREL/ULTIMO RAUSEA - split EP

What in the hell is this crap? BARREL sounds like a horrific attempt at pop punk with some of the worst vocals I have ever heard. ULTIMO RAUSEA is blasting thrash with absolutely no direction. Vocals that don't match the music and painfully generic drumming. I think the sound of squirting diarrhea sounds better than this. (RC)
(Taka C, 101 Maruyoshi Sou, 113 Waridashi Machi, Kanazawa City, Ishikawa, 920-0062 JAPAN)

BASTARDOS - "Garnish" CD

This was a pretty fun listen. Solid, catchy, up tempo punk that backs up vocals that are a bit peculiar in their pitch. Imagine if an early English punk band had to entertain the tastes of those from Sacramento. All this and personal/political lyrics as well. (TH)
($6: Red Rag, PO Box 3043, Marrickville Metro, 2204 NSW, AUSTRALIA)

BATTLE CRY- "To Fight and Die" CD

Well, I went to New York this past summer, and the one thing I didn't see was skinheads ruling the streets, "fighting" and or "dying" like this band and many others say they do in their songs. Damn! I did see Merle Allin though! Cool. I recall reviewing this band before and, well, they are as dumb as I remember. The usual "I love my flag, I hate fags, I'm always mad, commies are bad" kind of lyrics. Some of the songs are pretty catchy and down right rockin' at times, but they got a long hair in the band who dresses like a skin in some of the pictures and a charged punk circa 1982 in others. Kind of weird for a band that credits a bunch of white power skin bands as their inspiration (those type of dudes used to beat people up based solely on the length of the person's hair). Plus, they look all fresh scrubbed and barely old enough to drive, let alone drink, except for the long hair guy, he must be the buyer for the band. I just can't help but laugh every time I look at and listen to this. (RM)
(Pure Impact, PO Box 16 1910 Kampenhout, BELGIUM)

THE BEER NUTS - " ...Can't Say No!!!" CD

"If you don't like us now, you're gonna hate us later" is chanted over and over until they switch to "Pro-vag! Cocaine! Porno! Masturbate!" which they forgot to follow with alcohol! This is directly quoted from their masterpiece "Pro-vag" and pretty much sums up the mentality of these drunken nuts. The BEER NUTS offer tight, catchy rock 'n' roll with the traditional rock 'n' roll themes. The first tune sounds like a KISS anthem, and they continue sounding more like the FIENDS with more songs about alcohol and sex and drugs and sex and beer. Man these guys sound stupid, but they can sure play a mean melody, and they do it with a GUNS 'N' ROSES-esque passion. Rock lives! (HM)
(Emphasis Music, 237 W Jefferson Ave, Naperville, IL 60540)

BEEZ - "Do the Suicide" LP

Legal comp of one of those bands that always shows up on "Bloodstains Across North Waddington"-type boots outta Europe. The BEEZ track "Easy" off one of those comps, which I was humming for a few weeks at one point, was the tip of the iceberg, apparently. This whole eleven-track LP is late '70s buzzzzzz-catchy punk of superlative distinction that I highly reccomend to BUZZCOCKS devotees and folks who like their power-pop with sharp, angry lyrics, and who doesn't? I mean, *gawd.* (RW)
(Crash)

BEN GRIM - "Muk" CD

A great six song release of pop punk with hooks a plenty and more hooks after that. The guys are quickly moving up there in the WESTON/BLINK vein. Have a little DOUGHBOYS look and sound going on, too. Totally memorable stuff. One of pop punk's best up and coming bands. After a great debut single (which I don't have by the way) and a strong split, this shows no let up. (RL)
(Lampin' Room, PO Box 467, Neenah, WI 54957)

BEN GRIM - EP

"Wiscosin's most unusual superheros side by side with the master of mayhem, Rev. Nørb" was what the cover said. Not quite what I pictured it to be, but they rocked none the less. Mid tempo punk that reminds me a lot of the U.K.'s DAGOBAH. Too bad Nørb only sang on the b-side of this two song EP, I think I would have liked it more if he did the a-side, too. (BM)
($3: Gumshoe, 5500 Prytana St, Box #133, New Orleans, LA 70115)

BILLYCLUB - "Serve Loud" CD

There was a sticker on the front of this CD detailing the various bands that birthed members into this group, but the only one I can remember is BROKEN BONES. The vocals are strong in the tuff-guy mode, and the tunes are all muscular riff-punk of the type that I always seem to run into at the Cocodrie "Club" in San Francisco. I'm standing there on the sidewalk right now and the baseball caps and spontaneous headlocks are vivid as *fuck.* This CD will appeal to the various and sundry hard men of San Francisco... you know who you are. See you at the next TURBONEGRO show, and dress *appropriately.* (RW)
(Cold Front, PO Box 8345, Berkeley, CA, 94707)

BLACK FLAG - "1982 Complete Demos" LP

Bootleg (duh!) stuff from back in the day. Packaging is minimal (to say the least!)–generic white sleeve with a 8 1/2 x 11 collage spray glued to one side. One label was stamped (with the bars), so nothing spectacular there either. Fortunately, the substance outweighed the style–great performance, totally passable sound, and hey–it's BLACK FLAG. Awesome versions of "Yes, I Know" and 'Slip It In". I'm looking for a copy. (TM)
(no address)

MUSIC REVIEWS

BLACKHEAD - "The Unfantastic Four" CD

At first I just liked this because it was really stupid, I mean the lyrics. Nobody really does it well any more, but this is a welcome exception. Then I figured the music was kind of catchy like that Chicago pop punk stuff. Goofy, neat! (PA)
(Flat Broke, PO Box 1048, Goldenrod, FL 32733)

BLADDER BLADDER BLADDER - "No Go Girl" EP

These guys really wanna do the Brit punk thing. This actually has a NEWTOWN NEUROTICS feel, which should be enough. Unfortunately, this never brings it home although it is decent. (RL)
(Pelado, 521 W Wilson B202, Costa Mesa, CA 92627)

THE BLEEDERS - EP

I imagine these chicos have a big black velvet Elvis in their practice space for inspiration (and if they don't they should). Nonetheless, the BLEEDERS are border radio/L.A.-styled punkeros outta O.C. with blood-stained tales fraught with booze and Jesus, a truly poetic combination. Sticking true to their California roots, the BLEEDERS transfuse SOCIAL DISTORTION guitar with X-like vocal harmonies and manage to keep their rock steady. The power-billy finale rings closely to the Reverend Horton. Fans of the DRAGONS will wanna sink their teeth into this one, but honestly I feel more heart than guts here, and this is just too smooth for the likes of a hard woman like me. (DL)
(Hostage, 7826 Seaglen Drive, Huntington Beach, CA 92646)

BLIND OBEDIENCE - "Submit To the Yoke" EP

At first glance, it looks like a new EXCREMENT OF WAR EP because the logos look pretty damn similar. The style is somewhat similar, but BLIND OBEDIENCE speed things up by combining blast beats with your standard Scandinavian-style thrash. I don't know if it's the record needle, but there's a cool kind of distorted quality to the production which adds to the overall chaos of the songs. (MW)
(Hepatit D, Johnny Christiansen, Möllevångstorget 50, 214 23 Malmö, SWEDEN)

BLIND SOCIETY/OI! SCOUTS - split EP

BLIND SOCIETY is apparently, according to newspaper clippings they included, a well-meaning, socially-conscious band. But if it wasn't for an explanation of the song lyrics (also included), theirs would be a very confusing message. They are anti-war, anti-government, but pro-"flag". What does it mean to fight for the flag, but not for the government, exactly? The OI! SCOUTS are even more self-contradictory. In "MTV" they claim "we're sick to death of these battle cries," and in "Boots For the Beat Down" they chant "we'll beat 'em down!!... oi! oi!" Do we wanna be punks? Do we wanna be skins? Not to be too demanding here, but how many fences can we straddle? If their positive community activities are more coherent than their lyrics, and they may well be, then I heartily wish them the best of luck anyway. (AC)
(Squigtone, 166 Spring St, Newton, NJ 07860)

THE BLOWTOPS - "Deep Thrust" CD

I'll admit some of my tastes have changed since I came to MRR five years ago, and the yen for psychedelebilly CRAMPS-alike stuff was fading even then. At some point, I had to stick with the classics and turn shit away. What I mean is, I probably would have given this rehashed, twangy, sideburns, zombie-punk band a fairly decent review, a long, long time ago. I'm old and senile now, and I need faster uglier fare to really keep my attention span in check. (RY)
($10: Flying Bomb, PO Box 971038, Ypsilanti, MI 48197)

BORIS THE SPRINKLER/PARASITES - split EP

This 7" is also titled as a "BORISITES/NIKKI THE SPRINKLER" split because the two bands traded off bands. Seeing how the Rev. Norb was the total focal point of BORIS THE SPRINKLER and the Nikki has a new PARASITES line up every record, the concept is kind of moot. Either way, the two bands each crank out one solid poppy punk original, plus one cover. Nothing special, but a much better deal than the new QUEERS LP. (JF)
(Just Add Water, PO Box 420661, San Francisco, CA 94142)

CANDY SNATCHERS/ADAM WEST - split EP

A split single from two hairy-knuckled manly-man bands, one of whom I've heard and one I haven't. ADAM WEST are bottom-heavy metal chug that doesn't exactly thrill me. The CANDY SNATCHERS run through a number by the old Canadian band TEENAGE HEAD ("Picture My Face") for all it's worth ($49.95 after the manufacturer rebate). Not the greatest of their recorded output, but then I haven't exactly been keeping track. (JH)
(Fandango, 1805 T St NW #A, Washington, DC 20009-7184)

CANDY SNATCHERS - "Bum/You Want What"

Thank god for the CANDY SNATCHERS. Without them most other bands would seem tolerable, and I just wouldn't want to live in that world. Two new songs with that fabulous guitar and wonderfully distinct vocal style. Did I mention how much I like this record? My only complaint is that I want more. Listening to this 20 times in a row just barely satiated me. Just between you and me, I heard there's a full length record coming out soon. I can't wait! (CK)
(Solamente, 124 St Mark's Place #2, New York, NY 11217)

CAPTAIN BIGWHEEL/APOSTLES - split EP

CAPTAIN BIGWHEEL are an instro surf trio. One of their selections features some pretty good guitar garroting while the mellower one just sort of slides by without attracting too much notice. The APOSTLES do a couple of barroom sounding punkabilly numbers. Production throughout is clean and too mid-rangey for my taste. (DD)
(Rudos, PO Box 1637, Indiana, PA 15701)

MUSIC REVIEWS

CAPTIVES/90 POUND WUSS - split EP

Weird little spastic split here, both bands are obviously working under the influence of too many bands to list, can't properly imitate them and end up with an entertaining mess, especially the CAPTIVES side. They sport a moodier feel that's got a useful unpredictable edge to it, while 90 LB. WUSS should take a mike away from one of the singers. There a lost little synth farting away behind the useless screaming that has way too much charm for me. I suck. There's an insert with this sleeveless EP that I utterly failed to peruse. (RW)
(Home Alive, 1122 E Pike St, #1127, Seattle, WA 98122)

CELLOPHANE SUCKERS - "Hell Yeah!" LP

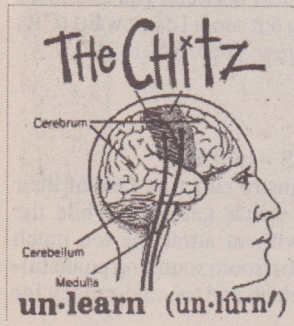
Hell yeah is right. My jaw has dropped, and I can't believe what I'm hearing. Straightforward, unadorned punk rock played at full speed with an obvious intent to do harm. In energy and spirit and even in sound, this is very much like early NEW BOMB TURKS stuff. This is my kind of thing: straightforward punk rock played with energy and a sense of urgency. There's no bullshit here, and there's definitely nothing fancy here. From Germany, these guys drive around in an Audi with a set of Texas bull horns on the grill. Gotta love it. Hell yeah. (KK)
(Radio Blast, PO Box 160308, 40566 Düsseldorf, GERMANY)

CHEAP DATES - 10"

Let's hit the drive-thru, steal some booze from your dad, then the back seat before 10 PM 'cause CHEAP DATES are the way I like it. Confronting my truest weakness with their energy for guts-and-balls Rock 'n' roll. Few things have come close to this lately, few ever will. Get it while it's good, man, cause these guys are makin' moves. They've got it all over your favorite bands. ELECTRIC FRANKENSTEIN and everybody else are looking over their shoulders. Mmmm-tough! (RY)
(Mans Ruin, 610 22nd St #302 San Francisco, CA 94107)

CHELSEA - "Alternative Hits" CD

Basically a CD re-issue of what is more commonly known as the "No Escape" LP. The "High Rise Living" single is tacked on, too. Once again, classic stuff from this 1st generation Brit band including the great "Right To Work". As good as the REZILLOS, the CLASH and GEN X as far as I'm concerned. Don't let later recordings from this band turn you off, this is right there with the best of the original wave. On CD for the first time. (RL)
(Captain Oi)



THE CHITZ/EXISTENCH - split EP

EXISTENCH is straight-up grindcore with brutal dual vocals. The CHITZ is fast punk with snarling female vocals. Both bands are from Canaduh, and for what it is worth, can hold their own in the world of punk rock. (RC)
(Simon Pare, 827 Goldburn, Greenfield Park, Quebec, J4V3H4 CANADA)

CHOCOLATE/ BANISHED - split EP

The BANISHED have a good, basic pop punk sound, reminding me of BUFORD. Not so well recorded, but the decent lyrics make a big difference. CHOCOLATE is very ordinary pop punk, break downs and all. A word of advice: most of the time girls leave you because of something you did. (PA)
(Slanted I, 517 N Olive Ave #B, Alhambra, CA 91801)

CITIZEN FISH - "Habit" EP

"Overheard," is a great punk rock song about male attitudes, sexism, and stereotypes, etc. There's just a hint of horn, but for the most part it's just straight punk rock. Needless to say this was my favorite cut on this EP, especially when compared to "I Had To Guess," or "Habit," which just reminded of the stuff I wasn't crazy about on their last LP (which is a relative criticism, seeing as this is some of the only punk-ska music I like these days). "Phone In Sick," which was recorded live in the Bay Area, seemed to jump right off of the vinyl. Excellent! (JV)
(Lookout!)

CLIT 45 - "Broken Glass" EP

This band does a good job at playing catchy, teenage pogo punk similar to the DISCOCKS, the EJECTED or if you remember them, the NITWITS from San Jose. Lots of mohawks, oi's and talk of beer. Much more amusing than threatening or shocking, kind of like "The Decline... Part 3" on vinyl. (RM)
(Riot, 1031 Long Beach, CA 90807)

CLUSTERFUX/UP YOURS - split EP

The UP YOURS side of this split is so much better than the CLUSTERFUX contribution that I'm torn on whether or not to recomend this. Actually, the more I think about it, just reading the CLUSTERFUX lyric sheet was pretty entertaining in and of itself (note: I might have had a slight buzz from a leeky gas line in my kitchen). UP YOURS sounds like AUS ROTTEN, with a little MICKEY & THE BIG MOUTHS thrown in. Pretty good, and I can't wait to see them live. CLUSTERFUX, well here is just a sample of some of their lyrics: "Too broke/To give a shit/Too broke/To get lit/Too broke/To have any fun/Too broke/To get a pension/1-2-3-4-5-6-7-8." You know, I bet they'd be fun to see live also. (JV)
(Queen City Punks, 1200 Madison Box 562, Denver, CO 80206)

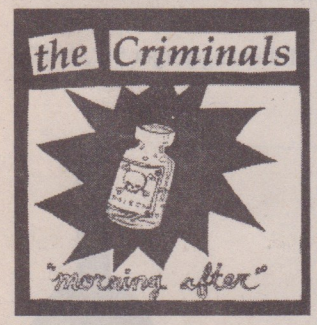
MUSIC REVIEWS

CO-ED - "Sometimes Always Maybe Never" LP

A good full-length from a new SoCal band. Sounds like the 1st LP DISCOUNT to me, and you know how I dig the DISCOUNT. Maybe a little SODA too. Gal singer, of course, over good pop punk with a bit of tempo and tight playing. A very strong debut. (RL)
(Cool Guy, 10140 Gard Ave, Santa Fe Springs, CA 90670)

CONCRETE CELL/SATANIC SURFERS - split EP

Two bands covering three songs a piece. I've never been a fan of punk bands covering other punk bands, mostly because they never do it even half as well. CONCRETE CELL does the GORILLA BISCUITS, DK and almost redeems themselfs with a THIN LIZZY song just because I can't believe I know all the words. SATANIC SURFERS do STIFF LITTLE FINGERS, CHRISTIE and RKL. This didn't really need to happen. (PA)
(Genet, PO Box 447, 9000, Gent 1, BELGIUM)



THE CRIMINALS - "Morning After" EP

Whoohoo! Picture disc! "Morning After" has demo-sounding versions of some already released CRIMINALS material that just reminded me of what good songs they were to begin with. There were a couple of songs I'd never heard before, I don't think, and they were pretty interesting also. (JV)
(Rhetoric, PO Box 82, Madison, WI 53701)

THE CRUMBS - "Low and Behold" LP

I think I liked this band better when they were trying to sound like the SAINTS. This was recorded in Memphis, and you'll see the motive when you hear it. They're going for more of a countrified sound that's a little pretentious, but there's a couple good moments that give you hope. Maybe it'll grow on me. (TG)
(Lookout, PO Box 11374, Berkeley, CA 94712)

THE CUFFS- "Bottoms Up" CD

I went to the Jersey Shore this summer. That is one weird place. Muscle dudes with crew cuts and tank tops sporting all kinds of facial piercings, old, tan women with frosted hair and pink lipstick, fried cheese-on-a-stick and nuclear power plants. This band is from Jersey and well, they play pretty standard HEADWOUND, NIBLICK HENBANE, Headache Records, oi/pogo-punk type music. The 17 songs here make for a good soundtrack to the things I described before, and now that I think about it, it is all beginning to make perfect sense. (RM)
(Radical)

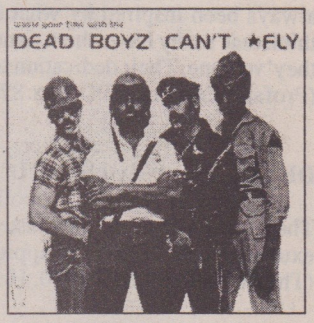
CUT - "Debut" EP

This four song EP has this Japanese band's take on English oi on one side and more arty stuff on the other. It's pretty good. The lyrics are in broken English and a Japanese lyric sheet is enclosed. "Kill the Mods, kill the Teds, Hippy and bullshit! Fuck off US." Words to live by I'd say. (MM)
(Kings World)

DANGER MICE - "The Pythagorean Theorem" EP

Is there some kind of pop-punk rule book that outlaws originality? Let's see, it sounds like the RAMONES or SCREECHING WEASEL. I mean it sounds good, catchy and all, but damn you Ben Weasel! I guess if you're not sick of it yet, then this wouldn't be a bad way to go. (PA)
(Rodent, 7803, Shadowhill Way, Cincinnati, OH 45242)

DEAD BOYZ CAN'T FLY/THE FURIES - split EP



If I was the type of person to judge records by their covers, I would have one hell of a time this month. Two Italians bands trying to play that '70s New York punk rock stuff. DEAD BOYZ CAN'T FLY don't sound like the DEAD BOYS, though the lyrics are on the same stupidity level. They sound like the RAMONES as do the FURIES except that, the FURIES sound like they are trying to sound like the RIVERDALES' interpretation of the RAMONES. (CK)
(Heavy Metal Productions)

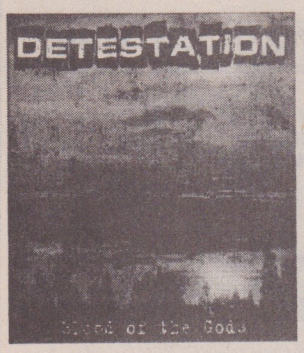
THE DEMONICS - "Formaldehyde Injection" CD

My car is my girl, my girl is my car, and you will always have to guess which one I'm talking about. A different version of the punk rock BEACH BOYS than the QUEERS, no harmonies, no sopranos. And very incidentally, it may be the mix, but dammit if Russ Wright don't sound a twinge like Getty Lee on this record. With all that said, the DEMONICS still show no shame in their love for... well you know what they love. This is okay, no complaints, no real thrill either. (RY)
(Mans Ruin, 610 22nd St #302 San Francisco, CA 94107)

DENAK/DAHMER - split EP

Fans of modern day grindcore are probably already familiar with these two cuz of their extensive releases thus far. But to point out some key highlights, the DENAK shit is better than ever (but still within the confines of your standard grindcore arrangements), and the DAHMER stuff is up to par with all their other mind-blowing releases. Though no new ground is broken here, these two have mastered the essence of what grind fans fiend for. If you haven't heard either band, this is a good intro to both. (MW)
(Spineless, Po Box 524, STN. C, Montreal, H2l 4K4, CANADA)

MUSIC REVIEWS



DETESTATION - "Blood Of The Gods" EP

DETESTATION remains one of my favorite bands long after I left the band for the sunnier skies of Oaktown. This ep contains two anthemic rage-filled songs with the top-notch songwriting I've come to expect from Kelly, Saira, Brian and, new drummer, Dominic. The first song has to do with the constant rain of Portland winters and the depression it causes. This is a subject I know all too well, having lived there for six years. The flip-side is a well-written rant about seeing friends drop like flies from the punk scene over the years, and the constant struggle to carry on and not get disillusioned. I've always been inspired by what this band is screaming about, and I think that's why I love them so much. Pick up this and everything else they've done. Their dedication to punk deserves your attention! (TS)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

DEVIATES - "My Life" CD

Fairly upbeat, old-schoolish melodic punk from these youths. They make me think of a faster ANTI-FLAG, with their youthful exuberance and energetic approach. Not too shabby. (AM)
(Theologian, PO Box 1070, Hermosa Beach, CA 90254)

DIAVOLO ROSSO - "Groove Down To The Riotrock" EP

This is a fucking raging slab of thick brown vinyl. From the opening chords, it just doesn't stop. The guitars seethe with a metallic power that rocks when it's time to rock and hooks you in during the quieter moments. Seriously, this is one of the best things I've heard in a while. A rough comparison that I'd offer for those of you who require that sort of thing would be older BORN AGAINST crossed with POISON IDEA. Definitely one to check out. (AM)
(Bad Influence c/o Stefan Fuchs, Ludwig-Thoma-Strasse 14, 93051 Regensburg, GERMANY)

DICTATORS - "Bloodbrothers" CD

Reish of the 3rd DICTATORS LP from 1977 and the record from these guys that I am the least familiar with. Gone was the Jersey-thug-goofiness of "Go Girl Crazy" and in its place was a meaner, guitar-heavy vibe that was closer to their Detroit contemporaries like the MC5. Still, the historical standing of these guys' 2nd and 3rd LP is still being debated (heck...Tim Yo never bothered to get those two LPs for the library here). Problem is, despite all the loud guitars, that now in 1998 this record has a certain mainstream rock vibe that was obviously not unhip back then (remember, SPRINGSTEEN was a big underground hero). Still, this was 1977, they were on a major label, so what did you expect. Think I'll stick to "Go Girl Crazy" but maybe Jeff Bale might beg to differ. (JY)
(Dictators, PO Box 220-330, Brooklyn, NY 11222)

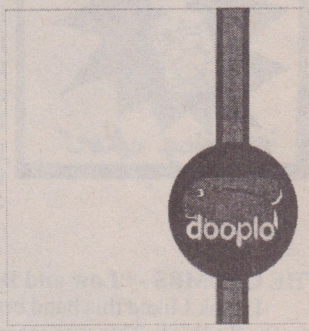
DISCIPULOS DE DIONISOS - "Con Pelos En La Lengua" CD

I wish I knew how to speak Spanish so I could understand these catchy choruses. Big sounding fast punk from Spain. Rocks. (TG)
(No Tomorrow, Apdo 1134, 12080 Castellan, SPAIN)

DISORGANIZED/RAKITIS - split EP

Holy fucking shit!!! I love Sweden!!!! These two Swedish bands are beating the shit out of each other on this record. RAKITIS starts out totally melodic and sorta INFEST and then breaks into crazy noise blasts!!! DISORGANIZED does a kinda SSD and LARM clusterfuck of noise. There are no English translations to either bands' lyrics, but the chaotic noise is beautiful. I weep with joy. (PB)
(Hepatit D c/o Johnny Christiansen, Mollevangstorget 5 C, 214 24 Malmo, SWEDEN)

DOOPLO - "Older" EP



This has the feel of basement sweat all over it: of four guys honestly exploring the musical possibilities of their frustrations, hopes and raw energy. Very un-cynical and infectious. They have elements of older East Bay bands and also AVAIL, but with a hardcore drive. Bands like this should definitely be supported. (BG)
(Tuff Guy, 16488 Harmonsburg Rd, Meadville, PA 16335)

DOWNFALL - "Pretty Original" EP

For the first time I realized what a band like SLOBBER was trying to sound like, but unfortunately they lacked the speed and grasp of punk that DOWNFALL seems to have. The lyrics come fast and furious–delivered in a silly over-the-top way–and the music is tinged with bits and pieces of various influences. I could definitely hear some GERMS in there, and even a little rockabilly. Really entertaining. Buy it fucko! (JV)
(Tina D)

DROPKICK MURPHYS - "The Early Year's - Underpaid & Out Of Tune" CD

As the CD says this has rare American singles, EPs and some live recordings. A decent comp, although it does actually have a tendency to be out of tune. But this ain't date music, so who needs tune. A must have from this next big thing combo. All the early stuff is here. The good and the bad. Mostly good. Hope you street folk can track this down. (RL)
(Sidekicks, Ostra Nobelgatan, 703 61 Orebro, SWEDEN)

MUSIC REVIEWS

DUDMAN/BATHTUB SHITTER- split EP

DUDMAN plays American style HC at top speeds. You can hear a lot of similarities in their style to a certain US band, but they are a billion times faster and tighter. Good shit. On the flipside, don't let the name fool ya, BATHTUB SHITTER is fucking insane. Mix a little death metal with over the top grindfast core, and this is what you'll get. They have some crazed vocals that will surely annoy all you posers out there. Another soon-to-be collectors item from... (MW)
(MCR Company, 157 Kamiagu Maizuru, Kyoto, 624-0913 JAPAN)

ELECTRIC FRANKENSTEIN - "I Was a Teenage Shutdown" LP

I think it is a funny thing that I was assigned this record. All I really know about ELECTRIC FRANKENSTEIN is that they have a million records out, and their singer used to be in VERBAL ABUSE. I had an idea of what their sound would be, so there were really no surprises. This is straight-up punk rock 'n' roll. Unfortunately, it sounds like they need a swift kick in the pants, because the bland monotonous pace of the music did nothing for me. (RC)
(Estrus, PO Box 2125, Bellingham, WA 98227)

ENGLISH DOGS - "I've Got a Gun" CD

Damn! Damn! Damn!!! There's a ton of great stuff to be reviewed this month... and I didn't get any of it!!! Well, so much for trying to sleep my way to the top here at MRR! This is a pretty awful live recording. Sure, the ENGLISH DOGS still can pump out the punk 'n' roll, but this time Satan is in the mix instead of the guitars, where she should be. Hail Satan! (JB)
(Retch, 49 Rose Crescent, Woodvale, Southport, Merseyside, PR8 3RZ, UK)

THE EVIL/THE MONTELLS - split EP

Ah, such a breath of reviewing fresh air, ironically enough in the form of two bands that are over 30 years old. These two garage bands have more passion and energy than most of the aggro punk stuff I get to review. Both are definitely in the '60s punk vein, but imbue that pure, raw, uncluttered spirit with their own mark. The MONTELLS lean more on a pop/soul-type sound, while the EVIL (true to their name) are a bit more punk and hard, driving blues. They have a great, deep bass sound and cool screams, too. This is definitely a must for fans of the style. (BG)
(Norton)

EWW...YOU'RE A GIRL & GIRLS SUCK - "Something For the Ladies" CD

I'll give them the benefit of the doubt and say the name must be a joke. I could listen to a million CDs and hear the same thing. One of those bands who came down the long line of RAMONES-influenced bands, although the chain is so long they probably don't even realize it. Only six songs, and I really didn't mind. (PA)
(37 Holm Cres, Thornhill, ON, L3T 5M4, CANADA)

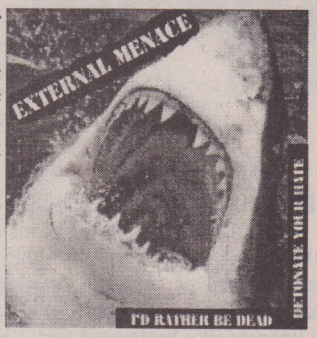
EX-FORK - "What's Next, Tomorrow?" CD

Brutal Whittier (a city south of LA) HC that is completely crushing. These guys utterly impressed me live (my ears are still ringing) and I think this CD does a pretty good job at transferring that feeling. But, don't miss a chance see this band, you'll feel like a big dummy if you do. (TJ)
(Cool Guy, PO Box 2361, Santa Fe Springs, CA 90670)

EXTERNAL MENACE - "The Process of Elimination" LP

I think I reviewed a seven inch by these guys. Obviously, I wasn't that blown away, because I can't really remember. This is okay. It has a bit of a generic SoCal sound, think PENNYWISE, who rock by the way, but with snotty, Scottish-accent-guy singing. It kind of sounds like ANTI-FLAG, too. Not great but alright. (RM)
(Epistrophy, PO Box 312, 30003, Hanover, GERMANY)

EXTERNAL MENACE /RECHARGE- split EP



RECHARGE is from Hannover and play a splintery hardcore punk derivative of, yeah... DISCHARGE. No surprise there, but then again, innovation isn't everything. They do a very good job at this-with German vocals and ominous sampling on their side. EXTERNAL MENACE, from Scotland, are more my style, with a high-pissed kick to the vocals that reminds me a little of the almighty REAGAN YOUTH. "I'd rather be dead than fucked in the head"–I mean, you gotta admire that sentiment. The second song features tense, politically-charged ska riffs, rarely a successful endeavor in this day and age. (AC)
(Epistrophy, PF 312, 30003 Hannover, GERMANY)

FARTZ - "Because This Fuckin' World Still Stinks" LP

Whoa! How can I review one of my favorite bands ever? I have listened to their "World Full Of Hate" LP so many times it is permanently etched into my brain. And even when I listen to it now, it still rocks my ass. This release is a discography of some very out of print records, which includes the above mentioned LP, the 7", and their 12" EP. This is top-notch punk from around 1982 that never truly received the recognition that it deserved. Tough thick bass lines and massive distortion combined with Blaine's patented sandpaper vocals totally rips shit up. (He went on to be the vocalist in the ACCUSED) I hope this time around people will catch on and realize what a great band the FARTZ were. Essential! (RC)
(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

FATSKINS/PATRIOT - split EP

Despite being a bunch of flag huggers, these two bands put out some rockin' punk and oi. In fact, these songs kinda grow on me like a case of crabs (The seafood, not the parasite!) Tasty, tasty, tasty! Serve yerself up a slice, ya hear?!?! (JB)
(90 Proof)

MUSIC REVIEWS

THE FIENDS - "GraveDigger" LP

While the FIENDS are certainly one of the leaders of the current garage thang (not many bands can come up with songs like "Two's a Crowd," this LP's hands-downer), I can't help but wish this had more aggressive production (a la the TROUBLEMAKERS LP). If clean garage is your dish, don't be scared off by the two four-minute epics (duration of selections is prominently featured on the back of the sleeve), as they contain extensive sound effect prologues and the songs themselves stay well within reasonable limits. (DD)
(Dionysus, PO Box 1975, Burbank, CA 91507)

FIFI & THE MACH III - "New Race" EP

Well, the title-song cover stands out, and that's never a good sign after you've played a four-song rock 'n' roll EP three times. The vocals here are rock in a karoake bar kind-of-way. "Oh, she can really *sing* ." Not as good as past releases, this record did not make me panic, dammit! (RW)
(Wrench, BCM Box 4049, London, WC1N 3XX, UK)

FIREBALLS OF FREEDOM - "The New Professionals" LP

Card carrying Young Lions Conspiracy members, FIREBALLS OF FREEDOM stick it to the man (Mr.Suit) with 11-fast and frenzied grasps of sonic freedom. The FIREBALLS offer to the cause a sporadic outbreak of strung-out blues/ rock guitar intended to liberate like brethren LORD HIGH FIXERS, COUNTDOWNS, and JON SPENCER. Problem is the vocs don't breathe enough fire to burn through the wired chaos to convince. Glory bound, the band photos show that it's no secret these white boys like to flame out. Can you dig it? (DL)
(Empty PO Box 12034, Seattle WA 98102)

THE FORGOTTEN - "We're Alright/Freedom"

Abusive Records has an elaborate picture disc project by the FORGOTTEN this month! The fucker is damn good-looking and furthermore, both songs are top-shelf street punk! "We're Alright" kicks off the whole affair on side "A", and it's a tuneful bit of melodic street music. Side two boots you in the head with "Freedom." This infectious brand of punk will have you singing along in no time! Order yours today! (BR)
($5 US/$6 world: Abusive, PO Box 253, Clovis, CA 93613)

THE FRANTICS - "It's Casual" 10"

Ohmygod!! It's AFI!! Oh../ wait, no it's not... sorry...*but*, it's good never the less. They at least sound like the good AFI, y'know, before they singed to Dexter Holland's jank-ass skate label. (BM)
(T.I.D., 18 Harwood Bloomington, IL 61701)

THE 4-SKINS - "Singalonga 4-Skins" CD

I remember the first time I heard this band. I happened to pick up one of those double LP reissues on Link about nine or ten years ago, because it looked cool, and damn if it didn't knock me flat on my ass. This CD has the live songs from "The Good The Bad The Four Skins" LP and eight songs from the "Chaos to 1984" LP, also recorded live. The Chaos songs are okay, I'm not a big fan of Roi Pearce's singing style, but the songs from "The Good, The Bad.." are eight of the best punk tunes ever laid down. "Basically this is all about pogoing." Right on. If you're into CD's and even somewhat of an oi fan, this is what you need. (RM)
(Catfish)

THE FRUMPIES - "Frumpie One-Piece" CD

All THE FRUMPIES you could ever want or get is right here conveniently on one CD, so you don't have to get up and turn over those damn 7"s. Tobi Vail & Kathi Wilcox from BIKINI KILL joined forces with Molly Neuman from BRATMOBILE & THE PEE CHEES and Michelle Mae from THE MAKE UP (on one 7") to create raw grrl rock that is full of freedom and youthfulness. (TJ)
(Kill Rock Stars 120 NE State #418, Olympia, WA 98507)

THE FUZZ FACTORY - "Make Their Move" CD

I kinda like this. Sorta depressing pop punk about relationships and loneliness and self-loathing. Not for happy people. Catchy tunes set apart mostly set apart by a good singer who sounds a little like ROY ORBISON at times. (LH)
(Amp, 92 Kenilworth Ave S, Hamilton, ON, CANADA L8K 2S9)

GACY'S PLACE - "Smells Like... " EP

Eight songs of raw hardcore with enough metal to get the long hairs into a frenzy. Although I'm a sucker for blast beats, these guys are at their best when they are rocking at mid-tempo. NEUROSIS, BEYOND POSSESSION and REMISSION come to mind. (MW)
(Spiral Objective, PO Box 126, Oaklands Park South, 5046, AUSTRALIA)

GANX - "Flashbacks" CD

This thing has actually been out for quite a while, but for some reason we never have reviewed it. This is a complete discography of Sweden's GANX. GANX was around in various forms from 1982-92. This is basically straight and solid no-frills thrash from Sweden. The thing that might set you back is some of the introductions to the songs are strange and slow, even tossing in some piano for good measure. But once the ball starts rolling it all stacks up. Oh and there are two unreleased tracks on here for you diehards. (RC)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

GILDED LIL - "When I Was Young/Roughie"

Fuckin' fantastic single. Total insanity that mixes the FALL with HUGGY BEAR with a little RED MONKEY. I've got to get a copy of this. Totally demented and exciting. Glasgow is by far and away *the* most inspiring music scene in the fucking world. (LH)
(Guided Missile, PO Box 11413, London, N19 4AH, UK)

MUSIC REVIEWS

THE GERMS - "Germicide" LP

Germicide Live At The Whiskey rises through the slime to resurface on a new generation of unsuspecting young punks. This record originally released on Mohawk records in '81 has been re-released countless times. This one is on Bomp. This is not the frantic-hardcore Darby Crash fronted GERMS that would inspire a legion of mohawks, but instead is the musically naive and inept Bobby Pyn lead GERMS in one of their 1st performances. This show started as a challenge to Kim Fowley and Rodney Bingenheimer to see if there were any real punk bands in L.A. 1977. The first 10 bands to show up at the Whiskey got to play. Lucky for us in 1998 the GERMS got their shit together and showed up. Commencing with a 10-song non-musical chaotic set that is more punk in attitude than musical style. I ask is this good or bad?! It's a fine line here. Get your little brother or sister drunk at Xmas, force them to listen to this, then bust it on their head and make them wait for the next reissue. Yeah, give'em a nice "GERMS burn" while you're at it.(DL)
(Bomp, PO Box 7112, Burbank, CA 91510)

GIRL TROUBLE - "Tuesdays, Thursdays and Saturdays" CD

Though I haven't kept up on every release in their back catalog (face it, I don't have the time for such things), I've enjoyed GIRL TROUBLE's brand of honest Northwestern rock 'n' roll, and admired the spirit of regional pride they've shown on such tunes as "My Hometown" and others. "Tuesdays, Thursdays and Saturdays" sticks to their tried-and-true formula (nothing wrong with that), offering a new batch of material ranging from upbeat twist 'n' grind to–dare I say it–moody and introspective, with a greater degree of lyrical maturity than I'm used to hearing. Nice stuff, not likely to wrench your head off your shoulders, more for bouncing around in your cranium and striking resonant tones. (JH)
(Wig Out!, PO Box 44633, Tacoma, WA 98444)

GRITANDO H.C. - CD

I'd say that this has been a stellar month for new releases, which I base solely on the releases assigned to me. This release is just further proof of that point. Brazilian hardcore that is a whole lot better than most of the shit from Brazil that I've been given to review. Hardcore is a part of their name, and this release is all that you would expect from such a statement. The lyrics are in Portugese, so I can't tell you what they stand for exactly. From the CD insert, it looks as if they are part of very colorful and fashion-influenced scene. There's even a picture of Jorge from the CASUALTIES hanging with some of the band. They sound more like MK ULTRA than the CASUALTIES, however, which I consider to be good! (JV)
(Rua Frei Caneca, 250/AP. 101, Consolacao, San Paulo, BRAZIL)

GRUBBY ERNIE/35" MUDDER - split EP

35" MUDDER is (by definition of the letter that came with this) a "hardcore/rapcore act," which I guess is pretty much what it is, but it's not delivered with the same ferocious and obnoxious punk/rap crossover that the WARLOCK PINCHERS used to do. Pretty standard tough guy sounding stuff. I wish I could even comment on their lyrical insight, but there is none included, only a thank you list in that goofy graffiti-writing style that makes my eyeballs get all crazy. GRUBBY ERNIE, on the other hand, is a kinda silly quirky pop punk band that I could easily see playing with bands like the NOBODYS and the QUEERS. You get my point. (PB)
($4: Grubby Ernie, 209 N Maple, Ames, IA 50010)

GUNDOG - "They Who Laugh Last" CD

They're big, they're bald, they're pissed off, and they're English. Ladies and Gents... GUNDOG. This CD mixes things up pretty good with a couple of traditional oi tunes, a couple of pogo punk numbers, lots of sing along choruses and toughness to boot. For the ever present comparison, early OI POLLOI meets BLITZ would be a good one. (RM)
(Sidekicks, Ostra Nobelgatan 9, 703 61 Orebro, SWEDEN)

HAPPY SPASTICS - "WAR" EP

Leather jackets, bullet belts, bondage trousers, studs and spikes!! Up the fucking fashion grabber punx!!! Unlike many in the punk scene, I don't have any problems with someone wanting to show out for fashion, especially if, like HAPPY SPASTICS, you have some politics to go with it. Their sound is remiscent of say EXPLOITED, but with a bit of oi mixed into the hardcore. Here's a quote from their sleeve, "No thanx to PETER & THE TEST TUBE BABIES, the money grabbing bastards!!!" I just thought that was entertaining. (JV)
(Fight, Turtolanmaenkatu 6 D 31, 33710 Tampere FINLAND)

THE HELLACOPTERS - "Disappointment Blues" 10"

These guys absolutely, positively, without a doubt, rock. Very punk, but also very rock. Very punk rock. That's good. In that respect, they sort of, kind of remind me of the LAZY COWGIRLS, a little–unless you disagree and then they don't remind me at all of the LAZY COWGIRLS. Seven cuts, with some having made previous appearances. Black vinyl. Absolute highest recommendation. (KK)
(Au-Go-Go, GPO Box 542d, Melbourne Vic., 3001, AUSTRALIA)

THE HELLBENDERS - EP

From the out-too-late-the-night-before school of total guitar rock, the HELLBENDERS play California cousins to the current crop of Scandinavian rock monsters. The cheesy new school tattoo artwork cover and generic name might make many of you (like me) skip over this release, but crafty guitar work and distinctive vocs keep this disc from fallin' too far to the way side, especially with the over-saturation of rock guitar hero bands flooding the scene of late. For heightened listening pleasure, play loud and loaded as the record instructs, but ditch the last track. It's a cover of AC/DC's "Beatin' Around the Bush" and suffers from weak vocals. Ordinary covers of extraordinary songs just don't sit too well with me anyway, and I'd rather hear an original. (DL)
(The Hellbenders, PO Box 1278, Temple City, CA 91780)

MUSIC REVIEWS

THE HELLACOPTERS - "Supershitty to the Max" LP

I am now a believer. I have seen the light. The HELLACOPTERS are worth all the hype. This is some seriously smoking punk rock. This raw recording captures the frenzy punk spirit of these Swedish rockers. Showing up such bands as ELECTRIC FRANKENSTEIN and the CANDY SNATCHERS. They're so punk, they even make maracas punk. (TJ)
(Man's Ruin, 610 22nd St #302, San Francisco, CA 94107)

HENRY FIAT'S OPEN SORE - "Headshots" EP

At first glance, I checked out this record sleeve and bein' the jaded mother fucker I am, I just rolled my eyes and thought this was just another shitty record off Ripoff Records to throw up against the wall. To my pleasure, these Swedes got thrust in their crotch with the balls to back it up. This shit pierces with distorto vocals, trashy guitar, early-DWARVES velocity and THE FUCKERS fashion sense. I'm talkin' greasy palms rock 'roll for all you assholes who don't know how to rock out at show. Apparently their claim to fame is having been arrested on three separate occasions during a video-shoot. Fuckin' rock stars, bring your convict asses across the border and let's get down. (DL)
(Repo Recordings, Krukmakargatan 38, 118 51 Stockholm Sweden)

HENTCHMEN - "My Catalina" EP

Cute '60s garage based around the Holy Trinity of farfisa, guitar and bass. Three songs without much to distinguish them from the herd, but I recall that they're entertaining live. (JH)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

THE HENTCHMEN - "Motorvatin'" LP

These rockers come from Detroit and play '60s garage. The band is made up of organ, guitar, and drums. The organ bass lines sound great! A must for garage fans. (TG)
(Norton, PO Box 646, Cooper Station, New York, NY 10276)

HIGHSCORE - "Disproportionateness" EP

This record is fucking rad! Straight-edge punk hardcore with tons of sincerity. I assume they're German. This shit blows away any of that "old school" hardcore that's out right now that's usually all bark and no bite. "We've got the power" is the kind of song that will explode a room. Hardcore lives! (TG)
(La Familia, Soesterstr. 66, 48155 Muenster, GERMANY)

THE HI-FIVES - "Get Down" LP

The HI-FIVES are my number one favorite band, and I am not ashamed, nor embarrassed by saying that. The HI-FIVES get down. Period. Don't argue, because you are wrong. This album marks the boys' maturation into what some would call a "pop" band. Drawing influence from such greats as the KINKS, the SONICS, and of course thee MILKSHAKES, they still manage to be true to themselves, and that's why they're still a punk band, right? (BM)
(Lookout!, PO Box 11374, Berkeley, CA 94712-2374)

HIS HERO IS GONE - "Friendly Fire" EP

I was overwhelmed when I was taken to task to review this ep, until I realized that these were the same songs (including the JERRY'S KIDS cover) on their split lp with URANUS that they sold on tour a while back. These sound like different versions though, maybe a better, thicker-sounding mastering job. I dunno, nonetheless, this shit will split your goddamned skull. There is a reason why this band has gotten to their legendary status in just a few years. They are a fucking incredibly powerful band and one of the best examples of mid-late '90s American hardcore. (PB)
(Coalition, Hugo De Grootstraat, 25. 2518 EB, Den Haag, NETHERLANDS)

HOMEBREW/THE WRITE OFFS - split EP

This was a little painful to listen to. HOMEBREW start the torture off with two stinkers about drinking that come off sounding like bad metal. T.W.O. start off good with a fast punker, then blow it with me (though I agree politically) by going into a straight-up ska song about legalizing pot that is cheezy as fuck. The late nineties have made me never want to hear ska again. It's so X-generation. (TG)
(PO Box 303, Harrogate, N Yorks, HG2 OXQ, UK)

HOODS/LOCKJAW - Split EP

If you're down with chugga-chugga HC, you know where the ass kicking shit comes from. The East Coast. So it's no big surprise that LOCKJAW from Buffalo has a bigger, heavier sound than West Coaster HOODS. LOCKJAW is reminiscent of old EARTH CRISIS. Whereas, HOODS are faster with breakdowns here and there. I think HOODS might have sacrificed their guitar sound in recording to achieve such a hefty bass sound. Bass sounds great. (TJ)
(Fist Held High, PO Box 2652, Madison, WI 53701)

HUDSON MACK - "...Every Day" CD

I don't know if it's the acid in the rain or what, but how come Canadian melodic-punk bands seem to be so political. HUDSON MACK are definitely a political band, and have some fine good melodic punk chops to boot. HUDSON MACK fit in perfectly with such bands as: THREE IMPOTENT MEN, M BLANKET, GOAT BOY, and The WEAKERTHANS. Besides, I'd much rather bands sing about national health than about the cute girl at the show. Double thumbs up. (JF)
(Hudson Mack, Box 1034, 1720 Douglas St., Victoria, B.C. V8W 2G7, CANADA)

MUSIC REVIEWS

HUNDRED MILLION MARTIANS - "I Wanna Be Your Boyfriend" CDEP

This CDEP has four different songs on it called "I Wanna Be Your Boyfriend". They cover The RUBINOOS, The RAMONES and the PUSHTWANGERS as well as doing their own version. A good EP that's more varied musically than I thought it could be. (MM)
(Hiljaiset Levyt, PO Box 211, FI-3321 Tampere, FINLAND)

IMPALER - "It Won't Die" CD

Dude, is Maximum turning hesher? Because I seriously wonder why we are reviewing this, whatever. As it says on the CD, Minnesota's IMPALER have been around for 15-years. I vaguely remember them for some pretty hilarious record sleeves back in the 80's, and I thought they were more of a thrash metal band then. But lo and behold this is straight up 80's glam-horror-metal in the vein of W.A.S.P with lots of great photos of the band dressed as bloody zombies. You'll rock out to perennial Halloween hits like "Goblin Queen", "King Cadaver", "Meat Wagon" and "Alice and Ozzy"- a tribute to their roots. Also included is a cover of THE PLASMATICS "Black Leather Monster" that would have WOW spinning like chainsaw in her grave. This is good for a couple of laughs, but it wears thin quick. Instead, of thrusting my hand skyward to give the sign of the goat, I'm left limp-wristed with a bad dirt weed headache. (DL)
(Root-O-Evil, 626 N Snelling Ave, St Paul, MN 55104)

INEPT - "Images of Betrayal" LP

INEPT plays serious, but not overly self-important, Ebullition-style hardcore (as in, don't expect to understand any of the goddamn words, but the detailed insert provides all this and more). This falls under that definition of "emo" that indicates strong introverted politics (focused on painful personal crises and abuse, not "newsworthy" external situations), a straight-edge angle, and many dramatic breaks and crescendos. The male/female vocals create a hectic pattern of growls and screams, and the packaging is beautiful, of course. I love watching bands that sound like this sweat at shows, and you can almost smell it on this record. (AC)
(Interbang, PO Box 671, Ravenna, OH 44266)

THE INSOMNIACS - "Guilt Free/Mud In Your Eye"

.....good lord, another record on the world's most generic "garage" label..... ho-hum..... but wait..... shit, this is rocking.... this motherfucker has a good voice fer a change..... and the band is playing at a decent pace..... killer hooks..... sheesh....now I'm on side B.....fuck, this reminds me of the PLIMSOULS!!!!!!!!!!!! that is gooooooood!!!!!!! Perefect production..... everything is loud and clear..... where the fuck are these guys from????.... New Jersey..... fuckin' A.....I haven't heard a single like this in a while, dig????? This is music being made by guys whom are being laid for those of you out there that are also getting laid!!!!!!!!!!!..... Now all they gotta do is find a better label..... (SW)
(Estrus, PO Box 2125, Bellingham, WA 98227)

INSTINCT/DRILLER KILLER - split EP

Japan meets Sweden in this battle for the international thrash crown. Each band lives up to its country's reputation, with INSTINCT ripping their way through five tracks of million mph blurcore, and DRILLER KILLER taking us back to those golden eighties with what we used to call hardcore thrash, complete with metal leads and powerful production (two of their songs are covers - DISCHARGE and MODERAT LIKVIDATION). Sweden wins this time. (AM)
(MCR, 157 Kamiagu Maizuru Kyoto, 624-0913, JAPAN)

THE KAMIKAZES - "All Night Cram Session" EP

Right idea punk r'n'r from French Canada. Some of this is a lot like LA DONNAS, some more like HELLACOPTERS and some is not good. In fact "Killer Smile" may be one of the dumbest songs I've ever heard. But you know, without that, I do give this a thumbs up. They've got the hooks and guitars-galore thing going down. Catchier lyrics would do them a world of good. (and what's with Zaxxon Virile Action?) (RY)
(Zaxxon Virile Action, 1956 des Erables, Montreal, Quebec, CANADA)

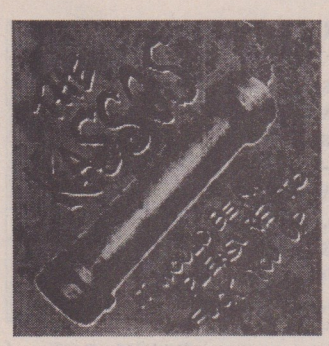
KARATE PARTY - "Black Helicopter" EP

Whoa, this record is weird. Fuck, this is nothing like what I expected, which makes it a drag to review, cuz I can't just say "sounds like a cross between BAD RELIGION and the DESCENDENTS". Shit. If there was a science fiction movie about robots playing in a rock band, this would make a good soundtrack. Lots of effects on screaming vocals and squeaking/squawking guitar parts that sound pretty new wave. But it doesn't just sound like a bunch of toy space guns and experimental racket, you could dance to this shit. It's really fucking good and totally original, I just wish I hadn't dropped those three hits of windowpane before putting it on the turntable. (JN)
(MooLaLa, 1114 21st St, Sacramento, CA 95814)

KID DYNAMITE - "Pause" LP

I was really looking forward to this record. I'm sure this will get a lot of LIFETIME comparisons, but I liked LIFETIME so much more. That's the problem with the ex-members thing. You're usually disappointed, but the more I listen to it, the more I like it. It's a bit heavier and faster and the energy is there. This is something that I would buy tomorrow. Well played. (PA)
(Jade Tree, 2310 Kennwynn Rd, Wilmington, DE 19810)

MUSIC REVIEWS



KASSOS - "It Would Be My Pleasure To Fuck You Up" EP

Most enjoyable San Diegan punk, of the un-San Diegan variety, fast, hard and raging, if a little nerdy. Nice job on the low-budget DIY cover sleeve and insert, and kudos for packing in as many reasonably timed songs as a 7" will allow. I'd go see 'em for sure. (RY)
(Vendor, PO Box 15134 San Diego, CA 92175)

THE KNOCK OFFS - "12 Sucker Punches" CD

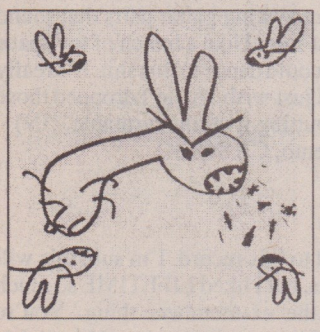
This Sacramento act has been kickin' ass for years, and they've finally put the best of their original tunes on a full-length CD! The KNOCK OFFS are known for a plethora of rad cover tunes, but fans'll have to wait for a covers release (hint hint). The KNOCK OFFS feature Tom Hutchenson, the genius behind CAPTAIN 9's & THE KNICKERBOCKER TRIO, and the earlier KNOCK OFFS have that lean garagey CAPT 9's sound, but this is the new more- mature fuller-sounding KNOCK OFFS. Now a four piece, their songs pack more punch, but they went apeshit in the studio and overdid the vocal effects. It's still great, and it adorns an awesome cover by that new Sactoe cartoon sensation, M.K. Shrugg! (HM)
(Heartpunch, 2139 55th St, Sactoe, CA 95817)

LAG WAGON - "Let's Talk About Feelings" CD

I wasn't that big on the WAGON in their earlier days, but their more pop recent releases have grown on me. This release has some great tunes for the pop punk folk. Still waiting for that great LP start to finish. This is about half way there which is probably enough to make me shell out the ten bucks to see them next time they play around here. (RL)
(Fat Wreck Chords)

LETDOWN - CD

Okay, a SoCal band that mixes pop punk with raging hardcore. Jesus, the singer could totally pass for SHAWN STERN in disguise. Personal and message lyrics sorta typifying the new breed of '90s punk/hardcore. Did I just say that? (LH)
(Zygote, PO Box 3567, Tustin, CA 92781)



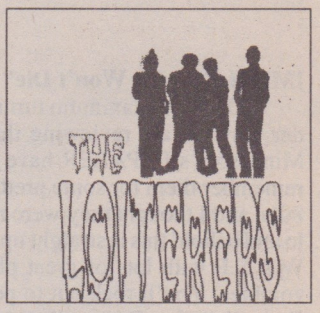
LIL BUNNIES - "Bunny Hole/Be Kind to Animals"

Brilliant chord progressions and advanced song structures put LIL BUNNIES on the top of their genre. Their third release is more cutting edge, noisy, garage, punk-as-fuck swill from these over-rated extremely hyped bunny terrorists. "Bunny Hole" is definitely the radio hit while "Be Kind to Animals" is destined for a collection of LIL BUNNIES rare tracks box set when this and all of their 7"ers are outta print, so buy now to avoid over-priced collector's reissues. (HM)
(Wrench, BCM Box 4049, London WC1N 3XX, UK)

LIFE SUPPORT - "Where it Goes" EP

Well, well, well, Rob R. Rock is back singing for a band. If you weren't around in the early '90s for Rob's questionable mailorder ethics and foray into the world of rap, consider yourself very lucky. LIFE SUPPORT has the makings for an interesting sound, fuzzy guitars that can crunch and set up hooks, breakdowns with pretty tuneful singing and solid political topics for the lyrics. However, the whole package never really comes together in the delivery. (TH)
($3.50:Groovecore, PO Box 7478, Winston-Salem, NC 27109-7478)

LOITERERS/TWO MAN ADVANTAGE - split EP



TWO MAN ADVANTAGE are a bunch of hockey-heads obsessed with beer and pornos. "Pornographic", about how it's all males' "biology" to enjoy pornos, sounds like MINOR THREAT right down to the Ian-esque vocals. Hilarious. TMA follow up with two intelligent beer anthems. Keeping with the drug theme, the LOITERERS dish out four drug anthems. The LOITERERS are right out of the early eighties school of simple, spirited, mindless punk. They sound like they're beginners in their first band with great song ideas and lots of energy and that "don't give a fuck" attitude. The LOITERERS' slurred vocals add a wasted credibility that vomit on the last song and then get stuck on a continuous belch. Excellent! (HM)
($4: CrapFit, 148 E Roe Blvd, Patchogue, NY 11772)

LONGFELLOW - "And So On" CD

Well, first off, I love the nice artwork presented in this thing. The rough, comic-style, sociopolitical graphics work well in framing the music's anger and drive against the grind of modern 9 to 5 life. The music is definitely good, too. Tight, aggressive, poppy punk, with some AVAIL and SAMIAM-type parts thrown in to keep it from getting one-dimensional. Well thought-out and executed, with true punk energy. This is pop-punk I can actually listen to. (BG)
(Kung Fu, PO Box 3061, Seal Beach, CA 90740)

LUSHWORKERS/GOODMORNING - split EP

GOODMORNING play fast harcore songs about how they hate The Man. Some of the guitar parts and vocals remind me of FILTH, but they have way too many weird breakdowns to be a straight comparison. At any rate, they have that ol' fightin' spirit and are damn good. LUSHWORKERS are pretty fucking great, as well. At times, they exhibit a unique kind of creativity and energy that you don't encounter too often with this brand of hardcore. 'Tis good. (JN)
(255 E 4th St, Winona, MN 55987)

LYNYRDS INNARDS - "You're Wreckin' Me" CD

Indie rock played very punk. Not bad, kinda grows on you. (BM)
(Johann's Face, PO Box 479164 Chicago, IL 60647)

MUSIC REVIEWS

MAD 3 "Teenage Delinquent" LP

Okay, it's finally happened, I heard some mediocre punk from Japan. They got the look down but forgot the hooks. (TG)
(Sympathy For the Record Industry)

MAIL ORDER CHILDREN - "Thinking Of Raising A Family" EP

Reminds me of LESS THAN JAKE (which is bad) but sounds more like RAG-TAG-UNIT (which is good). It's good if you like LTJ and that type of ska, but it's not quite rude enough for me. (BM)
(Asian Man, PO Box 35585, Monte Sereno, CA 95030-5585)

MAINSTAY - "Quarter Mile Turnstile" CD

Not much to say. Pop punk trio sounding much like GREEN DAY. Well played, well produced, but it's hard to listen to a sound that you hear so often. Only seven songs? (PA)
(Wiener Coloda, PO Box 66, Narangba, Brisbane, 4504, AUSTRALIA)

THE MANSFIELDS - "Punk-a-Billy Rules...OK!" EP

Punk-a-billy doesn't rule, and the MANSFIELDS sound like a mid-tempo pop punk band. Maybe they convinced themselves with the roving bassline in "Overbored" or with their cover of Buddy Holly's "It Doesn't Matter Anymore", but from their picture, I'd guess it's a fashion thing. "Overbored" and "Spinning" are pretty decent tunes, but I want a lot more "-a-billy" and none of that "Rules... OK!" garbage for all their punk-a-billy hype. (HM)
(Soda Jerk, PO Box 4056, Boulder, CO 80306)

MASSLAKT - "Bofors" EP

This is good hardcore of the Swedish variety, played by a band from Sweden. Well timed verse-chorus guitar work that provides one with an idea of when to pump one's fist and sing along, backed up by strong and thick drumming. This could have been great hardcore of the Swedish variety had the guitar leads been more distinguishable and the tempo been up a notch. (TH)
(Hepatit D, Mornersg. 7 B, 418 75 Goteborg, SWEDEN)

MEDULLA NOCTE - "A Conversation Alone" CD

Imagine their live show to have a bunch of fingers in the air, jumping about and such. metallic hardcore with the "toughguy" attitude–something about hearing someone say 'Step Back With a Vengeance". It's not a bad listen, but it comes across as trying just a bit too hard. I've always wondered how tough guys get their emotions trodden on so often. Seems like they'd have better coping skills or something. Perhaps that explains the Krishna appeal, eh?! (TM)
(Household Name, PO Box 12286, London, SW9 6FE, UK)

MK ULTRA/SEEIN' RED - split LP

Two of the better, more intelligent hardcore bands around, together on one album for your listening pleasure. There's not much to say - neither band messes around, and SEEIN' RED have some of their best songs ever on here. They have samples of Tim Yo in between some of their songs. Fucking weird to hear your dead friend's voice come drifting out of the past on some Dutch band's record. (AM)
(Coalition, PO Box 14258, Albany, NY 12212)

MODEL AMERICAN - "We've Had Enough" CD

MODEL AMERICAN pump out some '88 HC with a bit of that southern CA (such as IGNITE) sound here. They look and sound a lot more average HC on this CD, then they do now. Which shows progress for the better. Their CD is solid and totally enjoyable, it's just not what I expected after seeing them go off live. (TJ)
(Vinyl Solution, PO Box 6601, San Mateo, CA 94403)

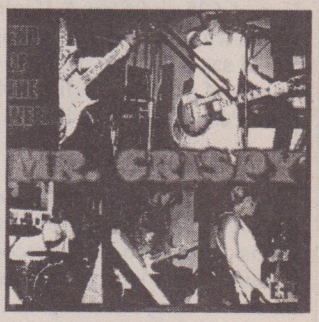
MONDO TOPLESS - "Get Ready For Action" CD

Disgraceful, unabashed Tom Guido posturing, it's a fucking Purple Onion circle-jerk party, worse. Just the image of these fools wagging their mop-topped heads around, and the paisleys, and the purple, and velvet, and the way they print "Sam Steinig–Vox Continental Organ, Lead" in the band list, oh god..... I think I'm gonna..... Huuaaaaaaarkkk! I want to cram your lava lamp up your Vox Continental ass! Thanks for sharing, your happy weenis world with me, boys, I guess had some steam to let off anyway. (RY)
(Dionysus, PO Box 1975, Burbank, CA 91507)

MORAL CRUX - "Something More Dangerous" LP

Why MORAL CRUX isn't a punk household name by now is beyond me. For over a decade, this Washington quintet has been serving up the world their finely honed version of melodic politically charged punk rock. The great thing is time hasn't mellowed these guys, they still sound angry and can carry a tune. "Something More Dangerous" is the perfect record to put on when you have one person who wants to listen to CONFLICT and another who wants to hear LAGWAON. (JF)
(Panic Button, PO Box 148010, Chicago, IL 60614-8010)

MR CRISPY - "End Of The Week" EP



This is decent pop-punk, played with that young energy and those cartoon-snotty vocals that are such a prerequisite for this style. It isn't bad, but doesn't grab me either. (BG)
($3: We're Not On A Record Label, PO Box 5816, Edmond, OK 73083)

THE MUTE-ANTS - "The Terrible Tunes of... " CD

Lots of dumb, tough-guy, don't give a shit lyrics for these crazy pop punksters. Energetic, well executed tunes in the vein of BORIS THE SPRINKLER, HANSON BROS, and of course the RAMONES. Decent. (HM)
($10: Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)

MUSIC REVIEWS

MY SO-CALLED BAND - "President Lust" CD

The cover is of a leather-clad girl posing on a desk with an American flag and the back of a gray-haired man's head (gee, I wonder who he is) in the foreground. The back cover shows the same girl draped in the American flag. There is a song called "President Lust". Need I say more? It's bad enough that the mainstream media has bombarded us with all this bullshit, but now I have to have it crammed down my throat while trying to review punk music–not that this is punk by my definition. (DP)
(Yesha, PO Box 31725, Charlotte, NC 28231-1725)

MYSTIC FIX - "Drunk on Arrival" CD

Aside from the METALLICA-looking cover (complete with parental advisory label) this is a damn good album. This is the CD you listen too when all you've got is one beer left, no more smokes, and the fridge is empty, but it doesn't matter cuz MYSTIC FIX is on. Come on, you know these guy's are the shit, cuz they have a song called "I Wanna Sing For Hanson". (BM)
(PO Box 840, Pine Prairie, LA 70586)

THE NECKBONES - "64 Days/We're All Winners"

The A-side is a faster paced, traditional punk number with some very cool, jangly '60s style guitar and Richard Hellish vocals. The flipside is much slower paced, almost methodical, but still very catchy. Highly recommended, despite the band's odd love of motorcycle racing ("speedway", I mean). Red vinyl. Go get it. (KK)
(Misprint, PO Box 8189, Murfreesboro, TN 37133)

NO CONTEST - "Where Do We Go From Here?" EP

This is hardcore from the land of short hair and wifebeater t-shirts. The songs are your basic youth crew goods done with an East Coast flair. This isn't bad, but immediately forgettable. (RC)
(Slaughterhouse, 4 Delmar Ave, Morris Plains, NJ 07950)

NO LESS/LAUGHING DOG - split EP

NO LESS and LAUGHING DOG each play that grindcore that fans of 625 and Slap-A-Ham will appreciate. NO LESS are more varied with more frentic timing changes and better sample use, plus a cool sax solo. LAUGHING DOG can best be summed up as the sounds of a dog and feline trying to mate. Good stuff. (JF)
(Bad People, PO Box 480931, Denver, CO 80248-0931)

NRA - "Surf City Amsterdam" CD

I'm not sure if these folks are still around, but I hope so, because this is damn good. It was recorded by Vic Bondi five years ago (but it sounds more like ten), and is packed with solid '80s-style melodic hardcore. They utilize their two guitars well (especially when allowed to freak out), and know their way around a good vocal melody. At times this is reminiscent of older OFFSPRING or YOUTH BRIGADE, with a little ARTICLES OF FAITH thrown in for good measure. Anyhow, it's not too derivative or as rock as some of the aforementioned bands became. They definitely have their feet planted firmly in punk and post-punk. If this is occasionally a little dated-sounding, it still stands up better than many of today's bands will in another five years. (BG)
(Blitzcore, PO Box 304107, D 20324 Hamburg, GERMANY)

ONE DAY CLOSER - "Songs of Silence" CD

This is European straight edge at its best. It's got all the metal-laden riffage of modern day hardcore, but layers it with well executed fast parts and break downs. UNBROKEN or UNDERTOW come to mind. This beats 99% of the modern American straight edge bands that are coming out today, furthering my realization that Europe's gonna be the geographic area that will keep the spirit of straight edge alive while the US wallows in bad EARTH CRISIS or NYHC-wanna-be shit. (MW)
(Coalition, PO Box 243, 6500 AE, Nijmegen, NETHERLANDS)

ONE WAY SYSTEM - "Not Your Enemy/Shut Up"

ONE WAY SYSTEM was formed in 1979 as a five-piece in Fleetwood, a seaside fishing town in the North West of England. In 1982, ONE WAY SYSTEM had a punk hit with "Give Us A Future." This new release was recorded live during rehearsal in 1998. As respected as ONE WAY SYSTEM was in the early eighties, they don't seem to have anything important to contribute at this late date. This disc is for ONE WAY SYSTEM completists only. (BR)
(Worldwide/Soap and Spikes)

OVERTHROW/ONE 4 ONE - split EP

I think all I really need to do in this review is list some of the bands in the thank-you lists, and you will get an idea of what this is about. Both bands thank 25 TA LIFE, E-TOWN CONCRETE and SHUTDOWN. Basketball jerseys and finger-pointing is in effect, and it is mighty fucking boring. (RC)
(Distance)

PLAN A PROJECT - "Anthems To You" 10" EP

I was listening to this, and I was thinking, God this song sounds a lot like CRIMPSHRINE, and lo and behold, it was a cover. On every other song, they sound like older RANCID, which is okay by me. Fun, rockin', singalong punk and hardcore, with a bit of ska thrown in. I actually liked this a lot. (AM)
(Records Of Rebellion, PO Box 700215, Goulds, FL 33032)

THE PLEASURE FUCKERS - "Fuckdelux" 10"

A 10" of covers (on Sympathy, no less)? Can even the mighty PLEASURE FUCKERS pull off such a daunting task? Forsooth, verily! It helps that they make some excellent selections (such as LOS LOCOS DEL RITMO's "Chica Alborotada," itself a reworking of "Tallahassie Lassie"), but they even manage to make ROD STEWART's "Hot Legs" into a rocker (and a foulmouthed one, even, adding to the pleasure factor), and you've got to love a band that sets itself against a challenge like that. (DD)
(Sympathy for the Record Industry)

POBEL & GESOCKS - "5 Millionen" CD

I've been starting to think that maybe there should be a new sub-genre entitled "post-Oi!" This would fall into that class. Metally stuff, again. "Oi!" thrown in rather randomly here and there as if to remind you that you're listening to an oi band. Actually, this is pretty good shit, there's a hint of originality, and I wish they could have taken that ball and ran with it, rather than falling into cliches. I asked Ralph Wiggum what he thought, and he said "My cat's breath smells like cat food." And, there you have it. (JB)
(Oi Hammer, Postfach 23 03, 59013 Hamm, GERMANY)

MUSIC REVIEWS

PRESSURE FLIP - "Care Free Days" CD

How many times can one write the same review? I need a damn form review for releases like this. You know the spiel- non-eventful pop-punk, blah, blah, think Epitaph or Fat Wreck Chords, blah, blah, good musicians that don't do anything interesting, etc, etc. Oh, but these guys are German, too. (BG)
(Epistrophy, Post fach 312, 30003 Hannover, GERMANY)

PRESSURE POINT/THE RANDUMBS - "Cow Town Bootboys" split EP

This is, hands down the best thing I've reviewed this month. In fact, this is pretty fuckin' rockin'!!! PRESSURE POINT have improved so much since the first time I saw them at Gilman. I have to say, though, doing a cover of "Chaos" is pretty fuckin' played-out. Every generation of skins, it would seem, has one band that tries to cover this most classic of all oi tunes. Most fall on their faces. PRESSURE POINT gives it a more punk feel and rides the fence of making it work or not. Good try. Most don't do this well! The RANDUMBS continue to rip me a new asshole!!! This is the last recording with Saul on vocals. "Ike Wit" makes me want to take you out back to the shed an' beat the shit out of ya, Stewart! (JB)
(Flat, PO Box 7504, Quincy, MA 02269)

PRIDEBOWL - "Yesterday's End" CD

This is awful. I listened to the whole thing hoping that I could find something to say besides "sounds like BAD RELIGION", but this was especially hard halfway through when they covered 'em. I briefly thought they sounded like a mix of BAD RELIGION and something else, but then realized it's only their lyrics and musical abilities which offer any real difference. (TH)
(Bad Taste, Stora Soderg. 38, 222 23 Lund, SWEDEN)

PRODUCTS - "Just Having A Laugh" CDEP

A good CDEP of anthemic punk rock. Somewhere in between TURBONEGRO and a kick ass street punk band, let's say the FORGOTTEN. Total sing-along stuff, especially "Smash My Radio".
An awesome five songer with spirit, tunes and power. (RL)
(Sidekicks, Ostra Nobelgatan, 703 61 Orebro, SWEDEN)

THE PSEUDO HEROES - "Dreamin of Freedom" EP

These Pennsylvanian youngsters show a lot of promise with complex vocal melodies and dynamic songs. The HEROES' slower parts are remenicent of the PIXIES, but they don't linger or drag, and soon they're onto an energetic hardcore groove. Comes with an extra thank you sheet, lyrics and a synopsis of those lyrics which attempts to unearth the heavy lyrical content. Some decent talent in these school boys. Keep an eye on these blossoming juveniles. (HM)
($3: Kyle Kline, 227 Latonka Dr, Mercer, PA 16137)

PUKE - "Ställd Mot En Vägg" 2xEP

This is a vinyl release of this old Swedish band's sixteen song 1984 demo. As you'd expect, it's early eighties, demo quality, pioneering Swedish thrash. I hadn't heard this band's earliest stuff before, so it's worth it for curiosity's sake, but I probably won't be listening to it every day. (AM)
(Hepatit D, Mollevangstorget 5C, 214 23 Malmo, SWEDEN)

DIE PUNKROIBER - "Dirty Dancing" EP

This record starts off with a tricky acoustic intro to "Der Alki" that is a prelude to some tough shit! Great deep singing, excellent guitar and tight harmonies make this a successful record. These skins have a sense of melody and pack quite a punch! "Handtaschen Roiber" continues the Oi! quality production. Side "B" comes at you like a ton of bricks! The song "Nassauer" raises the street punk urgency up a notch! The grand finale is a song called "The Days Of '81" which starts off slow with a crisp guitar lead and builds in momentum to anthemic proportions. Very good! Follow DIE PUNKROIBER's actions closely! (BR)
(Oi! Hammer, Postfach 2303, 59013 Hamm, GERMANY)

THE PURITANS - "Marquee Themes" CD

I think most garage bands need to be seen to be appreciated. The PURITANS sound like any one of hundreds of bar bands. They play well, they've got a good sound and the singer can sing, though maybe too well (personally, I like lots a screaming). Unfortunately, there just isn't anything that stands out right now. Maybe I shouldn't have listened to the CANDY SNATCHERS before listening to this. Oops. (CK)
(Shoutin' Abner Pim, 1724 22nd Ave NW, Calgary, AB, Canada T2M 1R5)

THE QUEERS - "Punk Rock Confidential" LP

Dear Joe Queer, I'm not sure if you're just doing this for the cash or what, but your new record has absolutely no soul. I'm not just saying that in comparison to your early stuff, which I still love, but just in general. Really, your new record screams "I don't care, and I can rest on my past laurels, because you'll buy my records anyway". Maybe money's where your heart lies though, because it's definitely not in your music. The real sad part is I saw you live recently, and I realize this isn't a one-off fluke. Don't worry though, your not the first wasted punker to look pathetic reaching for that brass ring, nor I'm afraid the last. Sincerely, a former fan. (JF)
(Hopeless Records, PO Box 7495, Van Nuys, CA 94109-7495)

QUINCY PUNX - "Nutso Smasho" LP

I'm into a lot of the stuff that QUINCY PUNX songs are about, like beer, cigarettes, revenge and automatic weapons, but I just can't get too into them for some reason. I know that most of their fans are patch-wearing, spike-sporting mohawk punks, but I can't get out of my head the image of frat boys singing along to this at their keg parties, "drunk tank, drunk tank!" wading thru vomit and date raping passed-out freshman girls. It seems that they started writing the songs on this record at the same time as they started drinking ten cases of beer, because the last few are seriously lacking in lyrical content. Comes with a silly comic/lyric book which reinforces my theory that this is aimed at idiots. (DP)
(Recess, PO Box 75483, St Paul, MN 55175-0483)

MUSIC REVIEWS

RAKITIS/SUPPOSITORY - split EP

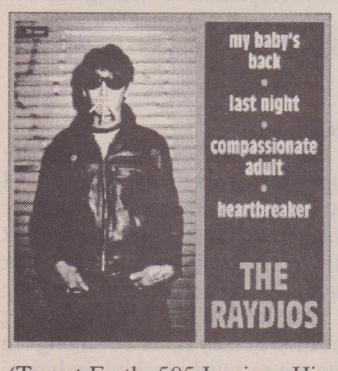
The Swedish HC terrorist are running amuck thanks to Hepatit D. This HC split is just part of this massive onslaught of heavy music to come from that part of the world. Gruff vocals lead both bands, where RAKITIS is more straight up grind, SUPPOSITORY has more of a blown out metal influenced sound with heavy breakdowns. Oh hell, they're from SWEDEN I would hope everyone there is somewhat influenced by metal. (TJ)
(Hepatit D c/o Johnny Christiansen, Mollevangstorget 5 C, 21423 Malmo, SWEDEN)

RANCID VAT / BORN BAVARIAN - EP

Okay, pay attention scum bags, Hostile City's veteran wrestle-rockers RANCID VAT give you a much deserved history lesson in "The Dancin' Outlaw" a celebratory account of folk legend Jesco. If you're a fan of HASIL ADKINS or LIGHTIN' BEAT MAN you'll definitely want to search out the video documentary version of the same name. The Cosmic Commander eats up a Hank Williams tune in that familiar, vile, frothy croon that mixes so well with the blood and brawn of the Whiskey Rebel which makes RANCID VAT a potent concoction that matures with age. On the flip you've got the no rhyme or reason antics of BORN BAVARIAN who should maybe be renamed, "I Wish I Was Born In The South". In fact, I remember this guy from the Confederacy of Scum saying in his Germanic twang, "I don't go past the Mason Dixon line". Way strange taunting from a European, but whatever BORN BAVARIAN are too noisy to grasp on to anything significant, leaving you cold and not caring, but maybe that's the way they like it. (DL)
(Our Area, Parkweg 9, 59379 Selm, GERMANY)

RAW POWER - "Reptile House" CD

I was pretty skeptical about reviewing the new RAW POWER cd, having been a big fan of some of their past records. Starting out as a thrashy-as-thrash-gets hardcore band, they eventually went the way of most of those bands and turned bad speedmetal-crossover, riddled with silly guitar solos...and now, well, they certainly haven't returned to their roots, but they're also not playing that goofy metal shit either. Somewhere in between, mid-tempo punk...kinda bland, and doesn't even compare to stuff like their track on MRR's "Welcome to 1984" comp lp, but I'll take 24 hours of this stuff rather than another five minutes of the bad metal. Love this record or hate it, RAW POWER is definitely a European hardcore legend. (PB)
(Westworld, PO Box 2091, Tucson, AZ 85702)



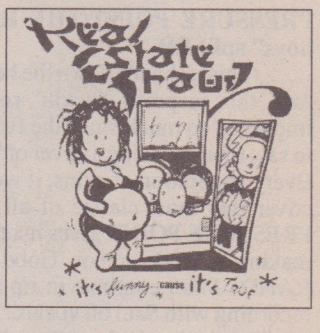
THE RAYDIOS - "My Baby's Back" EP

1/2 of TEENGENERATE, Fink and Sammy, return to the scene with a more rock and roll-sounding and cleaned up (production-wise) version of TEENGENERATE. The same great song writing, playing, vocals and overall sound are there, so don't get yourself into a tizzy. In fact, this is so cool, I think I'll ignore all the rest of my records. (CK)
(Target Earth, 505 Lupinus Hiranuma 1-1-15, Hiranuma, Nishiku, Yokohama, 220-0023, JAPAN)

RAZ-PLAZ - "Swaken Zi Bitte" EP

Slovenia is a small, strange country, with a large variety of processed cheese spreads and very little to do, so maybe these lyrics shouldn't surprise me, but nonetheless, "diarrhea is gone/'cos it's makin' storm/and we are all sick from ass goin' sausage stick" exceeds all my expectations. Wow. The Slovenian STIKKY? Lots of bad words, bad distortion, and bad humor. Bad, yes, in that good way. (AC)
(Tomaz Horvat, Jurciceva 14, 9240 Ljutomer, SLOVENIA)

REAL ESTATE FRAUD "It's Funny Because It's True" EP



The first time through, the quirkiness that runs through the four songs on this EP (mostly in the vocals) put me off. But this is a "more I listen to it, more I like it" record. REF are a three-piece from Minneapolis, and like most bands from that area, the fun they're having making this music is more prominent than any instrument. I love that! (IM)
(Nice & Neat, PO Box 14177, Mnpls, MN 55414)

THE REAL MCKENZIES - "Clash Of The Tartans" CD

Oi is always best when it's tongue in cheek. Mix ANGELIC UPSTARTS with SLADE and add a some traditional (?) Scottish music and you'll get the idea. Punk rock with bagpipes and acordians? It's silly but musically proficient enough to be really fun. (LH)
(Sudden Death, Moscrop PO Box 43001, Burnaby, BC CANADA V5G 3HO)

RECHARGE - "Menschen, Hass, Vernichtung" CD

This German band does the DISCHARGE tribute thing very well. They're fast and powerful, and their vocalist sounds almost identical to Cal circa '81/'82. At least their lyrics are more original, with themes touching on domestic abuse, working for slave wages, bloodsports, punk rock sellouts, etc. So I give them credit for using their brains, and I don't blame them for paying tribute to one of the best hardcore punk bands of all time. This cd rocks and is definitely worth picking up. (TS)
(Epistrophy, PO Box 312, 30003 Hannover, GERMANY)

RED, WHITE & BLUE - "Patriotic Glory" CD

Um...I almost don't know what to say here. I didn't know records like this were possible! This record changes, not only how I perceive music, but how I will live my life from here on out!!! It fills my heart with pride for my country and being a skin like no other rec..... SIIIIKE!!! This is a stupid-as-shit record as you are gonna find... anywhere! I can't believe Resistance Records didn't pick these bozos up! Songs about American pride and... Norwegian pride? Hmmmmm, I see! There might be a columnist or two from this mag who might think that this rocks, because they can keep a beat! I don't think you can just ignore a bands lyrics that are sooo stupid and ignorant and just review the music. And writing it off as just "frustrations of the working class" doesn't do any justice. I give the working class (the whole working class) credit for being smarter than this. Besides, these bands seem to be a dime a dozen in New Jersey, what's up with that anyway! (JB)
(Pure Impact, PO Box 16, 1910 Kampenhout, BELGIUM)

MUSIC REVIEWS

RED POINT D.C. - "Wo Tanz Hier der Bar" LP

Mediocre metally stuff with "Oi!" thrown in in-between gravelly vocals in German. I like it! The song "Tattoos With Feelings" kind of says it all, huh? Excuse me, I'm feeling a little verklempt!!!! (JB)
(Oi Hammer, Postfach 25 03, 59013, Hamm, GERMANY)

THE REDS/THE BOOZERS- split EP

THE BOOZERS play tight rock and roll with leads and solos aplenty. Sorta like L7 crossed with the DWARVES. It's rockin', but not extraordinary or anything. The REDS do a PAGANS cover ("Dead End America") and an "original" song that is so fucking familiar, I know it's got to be a pretty blatant swipe, but I can't put my finger on where I've heard it before, so who knows. All in all, a decent rock 45. (JN)
(Turkey Baster, PO Box 222059, Dallas, TX 75222)

REDUCERS S.F. - "Don't Like You/Situations"

A pretty poppy release for TKO. The A-side sounds like recent RANCID and the flip, a cover by whom I can't figure out without further investigation for now, is really roots punk pop. I do like this though. In fact, the A-side really sticks with you, featuring one of those cool two note guitar lines a la UPSTARTS or CHELSEA. (RL)
(TKO, 4104 24th St #103, San Francisco, CA 94114)

REGIONAL FINALS - "Not So Quiet On the New Plymouth Front" EP

The first song on this record seems like it could be a cover. It sorta reminds me of JOY DIVISION with Siouxsie singing. Lots of pseudo-tribal drumming and the song goes on for a long time. A good soundtrack for rubbing your magic crystal and doing Tai Chi. What's even weirder is that it's followed by this pretty typical BAD RELIGION style song. Eerie. Now let's flip the record over and find some more spooky, semi-metal, goat-kissin', dirgy, Bela-Lugosi's-Dead, bullshit (and I hope they don't put a hex on me for saying so). Man, why did I get this record to review??? Did somebody lie to Tom and tell him I'm open-minded? I feel like I must've done something bad in a previous life and listening to this is my penance. A million light years away from anything I would ever listen to on purpose, and I plan to be extra good in this life so that I won't have to listen to anything like this ever again. Bleah. (JN)
(Truly Fine Citizen, PO Box 407, New Plymouth, NEW ZEALAND)

RIOT SQUAD - "Scary Picture Show" EP

Hello?? Name check!! Have you guys ever heard of UK's RIOT SQUAD? Anyway, this is RAMONES, but the lyrics are MISFITS. So, what do we get here, "Pet Cemetery"?? I'm confused. If you're a fan of the two bands I listed, you'll like this. (EC)
(Haunted Town, 1658 N Milwaukee Ave #169, Chicago, IL 60647)

OTIS RILEY - "Rock and Roll Riley/Sure Look Good to Me"

.....sure, like I said a couple of months ago, I am truly sorry fer talking so much shit about Norton in my younger years..... why did I talk so much shit?..... well, no good reason..... I'm just a dick.... and at that time I wasn't getting laid much, so that explains everything..... anyfuckingways, this is another one of those Norton juke box reissues of some of that old time rock 'n' roll..... there's a bunch of 'em that came out this month, or are at least in the stores now..... I've heard 'em all, some of the tunes are already on other comps and such, but what the hell, they'll come in handy fer your next Boy Scout sleep over..... *kids take notice*; fucking your girlfriend or boyfriend with records like these spinning in the background will do much more for your performance and soul than any of these new lame ass jerk off punk bands you are currently listening to..... (SW)
(Norton)

RIPCORDZ - "Is That a Squeegee In Your Pocket Or Are You Just Happy to See Me?" CD

Ok. Imagine that Ian Stuart's zombie emerged from his shallow grave to front the DEAD MILKMEN reunion tour. All of a sudden, Ian isn't a racist scum (but still kinda scummy, due to being a zombie and all), and the MILKMEN are still funny, but not like a "ha-ha" kind of funny, but, you know..... "funny"?!? Lots of acoustic guitars and television references on this one. Why couldn't I review the REDUCERS instead? (JB)
(Underworld, 10738 Millen, Montreal, Quebec, CANADA)

RIPPERS - "Evil" CD

Spanish band that plays a weird flanged-out punk that draws from Euro rock 'n' roll sources that I just can't nail down. I was expecting totally gut-ripping "rawk" and was surprised by mid-tempo songs with off-kilter structures. *Got it*, it sounds like some of the newer WIPERS records that have come out in the last few years. Okay! All except for the bizarre choice of DJ & THE INDUSTRIALS Ami-specific punk classic "Can't Stand the Midwest", which means these guys don't like central Spain, I guess. Try listening to this after a few Fanta™ and whiskeys, maybe. (RW)
(Mysterian, PO Box 6029, 08080, Barcelona, SPAIN)

ROAD RAGE - "Four Go To Frognail" EP

I knew it was pointless to hope that ROAD RAGE were a tribute to CATATONIA. Old style hardcore punk from a buncha Brits who seem to be drunk and belligerent. Sorta like early ABRASIVE WHEELS at times. ONE WAY SYSTEM at others. (LH)
(Data, 28 Silksby St., Coventry CV3 5FX UK)

ROAMIN' NUMERALS - "Fruit Of the Day" EP

Let's see, what do these guys sound like? How about early '90s grunge without the BLUE CHEER fixation, wah-wahing away with some alterno-vox whine riding on top of the lysergic purple thrashing? Plays the part of grinning dwarf to the HELLACOPTERS' Gandalf-headed psych troll. There's FUZZTONES contamination here, so the fix is in, or so some would hope. I stand at the gate, the bad cop, smiling politely. " Sorry, pour it out." (RW)
(Beluga Music, PO Box 8158, 104 20, Stockholm, SWEDEN)

MUSIC REVIEWS

ROUNDHOUSE - "Lashing Out" EP

Don't mistake ROUNDHOUSE for just another dumb tough guy HC band. They may have that appeal (with their "fight me" list,) but their lyrics are personal and pushing for change. Hard hitting HC with plenty of chug. (TJ)
(Free Spirit, PO Box 1252, Madison Sq Sta, New York, NY 10159)

ROYAL GRAND PRIX - "High Performance" CD

Straight forward rock-n-roll punk almost entirely about cars. I'm probably not the best person to review this as I don't drive and have zero passion for the subject. Like GAS HUFFER at times. But mostly not. (LH)
(Wrong, PO Box 3243, Vancouver, BC CANADA V6B 3Y4)

RUNDEVILRUN - "The Killing Civilization" CD

Members of THE SPUDMONSTERS, IN COLD BLOOD and BROTHERS KEEPER. Started in April 1998. Wrote the entire album in three practice/writing sessions. "This project was done with the intention to bring back the 'Old School' feel the way it was when bands like A.F., The CRO MAGS and the BAD BRAINS ruled the scene." That's what the included one-sheet says. Cover of the CRO MAGS' "Life Of My Own." Boring bullshit. (PB)
(Scream, Broekstraat, 10-1730 Kobbegem, BELGIUM)

RUNNIN' RIOT - "Reclaim The Streets" LP

Yes! These skinheads from Northern Ireland are here to stay! After a decent outing on a Helen Of Oi compilation, RUNNIN' RIOT now present a very strong full length on Rejected Records. This is powerful oi/street music with deep gruff vocals, good harmonies and excellent guitar work. Some of the tracks really grab you by the throat, like "Alcoholic Heroes" and "Keep the Faith." RUNNIN' RIOT do a good cover version of the OPPRESSED's "Work Together." This album offers quality street punk for all skinheads and oi music fans. Get this record as soon as possible! (BR)
(Rejected, PO Box 6591, Dun Laoghaire, Co. Dublin, IRELAND)

SCREECHING WEASEL - "Beat Is On the Brat" CD

The RAMONES cover album is finally reissued. Christmas comes early this year. Plus, since Ben's such a swell guy for your convenience, he threw on the FORMULA 27 EP at the end. Wow. (BM)
(Panic Button, PO Box 148010, Chicago, IL 60614-8010)

THE SELLOUTS "Hey Mofo/ I Wanna Puke Like Milton"

I gotta give credit to Rapid Pulse for reaching well beyond the borders of the US and finding some good, raw punk music. The SELLOUTS bring you two quick and dirty garagey-punk songs from Brazil. These songs will probably drown in the polluted sea of this kind of shit, but are worth it for a quick fix when you need one. Gimme another! And another! (IM)
(Rapid Pulse, PO Box 5075, Milford, CT 06460)

SCHWEINERÖCK - CD

This is pretty boring German rock music. They look like nice guys in their picture on the back of the case, but I found this to be pretty unlistenable. Fourteen songs. (AM)
($12: Thomas Pfeffer, Röpersdorfer Str. 9, 17291 Prenzlan, GERMANY)

SHAPES - "Songs For Sensible People" CD

More archival UK stuff from 1980 or so from a band that had singles released on the Good Vibrations label. Bouncy and smart-assed UK lite-punk that had elements of the early CURE or the FALL or even the REZILLOS. Quasi-silly tunes like "Batman (In the Laundromat)" and the prevalent ultra-cockney singing lends a charming air to the proceedings. Very English and art-school. Goofy. (JY)
(Overground, PO Box 1NW, Newcastle, NE99 1NW, UK)

SIMPLY KUNG FU - "Hoo Flung Du?" CD

Pretty much what you'd expect from a a crazy young L.A. hardcore band these days. Slick packaging, lots of merch, shameless self-promotion and cute pictures. These guys are well practiced and did a good job recording, but they're pretty generic even down to their odd metered parts and stop-and-start breaks. Look for them on next years' Vans punk rock tour(whatever it's called). (HM)
(Rump Roast, PO Box 3863, Seal Beach, CA 90740)

THE SKEPTIX - "Pure Punk Rock" CD

This is cool. It's about time Captain Oi put out something other than another live COCKNEY REJECTS, COCKSPARRER or LAST RESORT CD. For those not familiar with this band, I myself have Bruce to thank for introducing me to them, they were a four piece from England who formed for all intents and purposes in '80 and lasted until '83. This CD contains all of the tracks off the "Routine Machine", "Peace Force" and "Return to Hell" singles, the song off their split with the INSANE, and the "So the Youth" LP. 25 cuts of raw, nasty and catchy punk and hardcore. Great! (RM)
(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

S.O.D. - "Stabilitet?" EP

Whoa! One of my absolute favorite Swedish bands from the mid '80s is back and with a vengeance! Six brutal thrashing anthems, just as ferocious as what they were doing back then. They also throw in a G.B.H. cover that destroys the original. I'm going to have to get in touch with them to find out where they've been hiding for the last 13 years! But at any rate, they haven't softened one bit over the years. This is up there with the best of the current crop of Swedish powerhouses—don't miss it!! (TS)
(Hepatit D, c/o Johnny Christiansen, Mollevangstorget 5 C, 214 24, Malmo, SWEDEN)

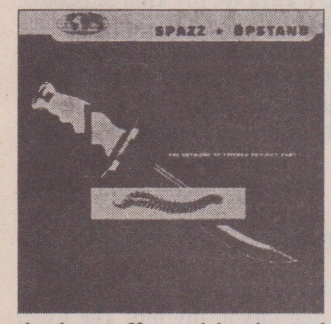
SONICS - "Boom" LP

You're not gonna get away with a "you should know this album backandfront by now; if you don't–get it!" review. Though that would be fitting, I'm sure there are lots of you who've never even heard of the SONICS. The skinny on 'em is that they're one of the most vicious bands to ever roam the earth. They ruled the Northwest in the mid-'60s. When the BEATLES were crooning about wanting to hold some sap's hand, Gary Rosalie and co. were advocating strychnine as their drink of choice! To be fully appreciated, you gotta hear it, honest. If the music weren't enough the liner notes alone are worth the dough, enough to fill a small book. (IM)
(Norton, PO Box 646, Cooper Sta, New York, NY 10276)

MUSIC REVIEWS

SONICS - "Here Are the Sonics" LP

Yep, the classic first LP from these guys, pretty much the record that personally got me looking back to '66 all because of a certain article in CREEM years, years, back.The SONICS were the shit. A crazed singer, drums and guitars that pounded the crap out of you, these guys were so *punk rock* it defied belief, and all from 1965 even. The sheer monolithic momentum of "The Witch", "Strychnine", "Boss Hoss"... these tunes fuckin' rip still like no other. And I am still, still totally, even after all these years, awe-struck at the sheer *badness* of "Have Love Will Travel", a song I used to listen to ad nauseum. I would venture to say that this and the follow up "Boom" LP are the two records that the entire moptop-Vox Phantom crowd should bow down to and pay heedless respects to 'cause whether they knew it or not, they owe these guys. Ask Lux Interior, the MUMMIES, they know. Also includes the non-LP Christmas tunes, too. (JY)
(Norton, Box 646, Cooper Station, New York, NY 10276)

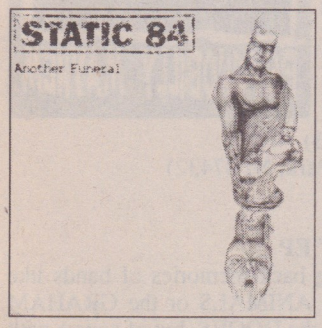


SPAZZ/ÖPSTAND - split EP

Well, seemed like reviewing this wouldn't be too hard–I've already listed to it a bunch, seen it a bunch, and hell–it's two bands I know pretty well. West Bay stalwarts SPAZZ do up a tribute (of sorts) to Dutch hardcore in their typical powerhouse manner. It's rough when a band excels despite themselves–I really don't expect anything less from them at this point! OPSTAND blast the doors off–rough hardcore alternating between frenzied blasts and feedback destroying breaks. Top stuff from each–kinda what you'd expect, eh?! (TM)
(Coalition, Hugo de Grootstraat 25, 2518 EB Den Haag, NETHERLANDS)

STA-PREST - "Form Fitting/Diffy Peeps"

San Francisco's queer quartet's latest single on a mail order only club EP is musically different from their early offerings. Lots of keyboard, they remind me of CASTRATION SQUAD. Lyrically it makes you think, and that's become a novelty nowadays. (EC)
(Kill Rock Stars)



STATIC 84 - "Another Funeral" EP

At it's best, STATIC 84 sounds like a very aggressive DAG NASTY. Think big, crunchy and slightly melodic guitars, with vocals spoken/sung/screamed overtop. This definitely has its moments. There is a nice edginess here that keeps it from straying into emo land. Five songs that work well in a raw, basic way. (BG)
(Bad Influence c/o Stefan Fuchs, Ludwig Thomas St, 93051 Regensburg, GERMANY)

STEVE & THE JERKS - "Jerk's Not Dead" CD

More than just a domestic comp of this fab French garage band, this CD has an apparently unreleased LP's worth of great stuff, mostly obscure covers of unpunk-as-fuck bands like CAPTAIN BEEFHEART and WE THE PEOPLE. Why not OS MUTANTES while you were at it? The whole of the first slop-buzz EP, a split with the underrated COYOTEMEN and assorted compilation tracks and demos round off a very solid slice of French rock 'n' roll. I still get a kick out of saying that: "French Rock 'n' Roll". Geez. (RW)
(Solamente, 312 Park Place No 3, Brooklyn, NY, 11238)

STROLLERS - "Bring Her Home" EP

Swedish garage. Still there? It's got an organ featured prominently in the mix... hey! Hold on, for once it's not boring, reverent record-replication, it's kids playing '60s punk with enough undeniable affection and taste to come off as actually interesting without dipping into the over-the-top histrionics that rescue most Euro bands from the cut-out bins. It's just hard to play with something that could be described as restraint in this day and age without sounding stuffy or wimpy. Courtesy good production, these guys pull it off, 'nuff said. (RW)
(Low Impact, Box 475, 701 49, Orebro, SWEDEN)

SUPERMAN CURL - "Soundcheck" CD

Pop from Minnesota from a bunch of Joe Normal looking types. Heck they even do a song call "I Hate Punk Rock". Breezy, clean-sounding guitar pop here with some rootsy/country tinges. Nice hooks in tunes like "Turnaround, Runabout" and "Change Your Mind". But by and large, the stuff here is way too wimpy for the greater audience of this mag. By their rocking-nest, they barely go above the pop-punk level. And one does get sick of the sensitive-geek songwriting-persona of bands like these *real* quick. Still, the popster in me says that for those of you who don't recoil at the mention of "college rock" give it a try. (JY)
(Amp, 92 Kenilworth Ave, S Hamilton, Ontario, CANADA)

SUPPRESSION/MISOPSYCHIA - split EP

Well, unfortunately the SUPPRESSION side is all noise. I'm not too big a fan of noise-core so this just went right over my head. Let me tell ya though, when SUPPRESSION do this shit live, you can feel your fucking ear drums about to explode...if your a fan of noise, you'll dig. MISOPSYCHIA from Lithuania are real loose grindcore, kinda like a more death metal CRIPPLED BASTARDS. The only set back is its not too tight, but their guitar solos are ultra-metal. The last track "DNA Programmed To Unlimited Violence" is pretty catchy. (MW)
(Nat, Avenue Shinsaibashi #807, 2-18-6, Nishi-Shinsaibashi, Chuo-Ku, Osaka, 542, JAPAN)

MUSIC REVIEWS

SWITCH TROUT - "Psychodestruct Sound From Tokyo" 2xEP

Japanese instrumental stuff this time, kind of in the busy MAN OR ASTRO MAN?-meets-SHADOWY MEN mode. Guitar noodling and cartoon monsters abound. Enclosed in another one of those elaborate packages that combines two EPs in a lavishly-illustrated gatefold sleeve. (JH)
(Estrus, PO Box 2125, Bellingham, WA 98227)

TEST A - "Sound der Strabe" EP

Hey, Fritz! Gotta smoke?!? Ha! Ha! Ha! Ya get it?...a smoke!!? Oh yeah, you haven't heard this yet. Well, you would get that joke if ya did!! 'Cause the guy's vocals are gravelly. This record doesn't impress me one iota! All lyrics are in German but that don't impress me neither. The music was all kind of lousy/sloppy. I'll tell you what does impress me though. The record comes packed in tiny confetti...that was cool!!! (JB)
(Oi! Hammer, Postfasch 23 03, 59013 Hamm, GERMANY)

THORAZINE - "Merry Stupid Fucking Christmas/Merry Stupid (Beep) Christmas"

Pretty half green and half red vinyl with a label based on FEAR's "Fuck Christmas" single, including a bleeped version on the b side. The song is an original basic punk rock tune about how shitty X-Mas is. (MM)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

THORSTEN COMBO - "Ein Potpourri Aus Music..." EP

Germany's answer to BAD MANNERS. Three oi songs and one ska song. Not too original. (EC)
(Oi Hammer, Kleiner Sandweg, 59065 Hamm, GERMANY)

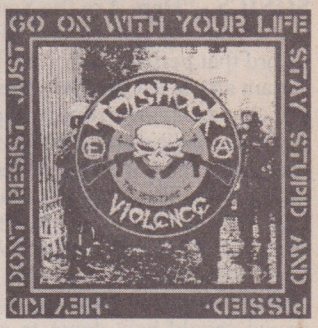
TIM McVIEGH'S ARMY - "Only the Beginning" LP

The combination of the band name, song titles like "Ammonium Nitrate", and the region where these folks hails from all combine to give TIM McVIEGH'S ARMY about a million punk points from the get go. Those into the quirky sound of some of the more instrumentally focused Very Small bands or the MAN WITH GUN LP will surely enjoy the thick as mud but still tweaking guitar and bass combination. The turpentine drinkin' singer spouts off pretty well too, giving the delivery a strong early '80s flavor. (TH)
(Ammonium Nitrate, 112 Steven Dr, Security, CO 80911-1449)

TOILET BOYS - "Go To Hell" EP

....these boys are gonna be the next big thing, yes, you betcha..... with the whole glam-rock revival coming on again, just you wait..... straight outta motherfucking NEW YORK and right into your pants..... this here is a 3 song picture disc.....I guess their hearts are in the right places, but this type of "Marshall Stax" sound just don't do it fer this girl..... the song writing ain't happening here either..... I mean they look good and all, but man, they ain't no Chinn/Chapmanns..... the singer is a dude, but he looks better than most chicks I know..... bet he's better in bed than most chicks I know..... but what do I know..... it's gonna be top 40 real soon.....I mean who ever thought NASHVILLE PUSSY was going to become anything..... shit, where's Kim Fowley's telephone number..... (SW)
(DEVIL DOLL, PO Box 30727, Long Beach, CA 90853)

TOLSHOCK - "The Heritage Of Violence" EP



Yet another brilliant band to come out of the already packed Swedish hardcore scene, but hey, who am I to complain? Keep 'em coming at me- this is the shit that fuels my fire every day! I recognize at least one former member of WARCOLLAPSE/DOM DAR, so you know what you're in for...blazing political hardcore with buzzsaw guitars and agonized vocals. I can't get enough of this stuff. Maybe I'll just pack my bags, move to Sweden and follow all these bands around! (TS)
(Farewell, c/o Michael Meyer, Uhlandplatz 9, 46047 Oberhausen, GERMANY)

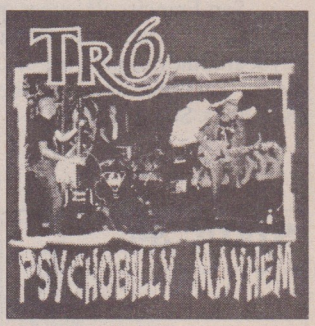
TRAVIS CUT/HEADCHECKS - split EP

I must say, these TRAVIS CUT guys are my kind of people. Covers of the SENSELESS THINGS "Too Much Kissing" and the RUTS "In A Rut". I couldn't pick'em better myself. Three great tunes on their side. The HEADCHECKS do decent SKIMMER like pop punk. Limited but worth the search for. (RL)
(SpeedoWax c/o Soundsearch, 6-8 New Street, Dudley, West Midlands, DY1 1LP, UK)

TROUBLE MAKERS - "The Great Lost Trouble Makers Album" LP

I've seen this band a million times, and since they broke up some time ago, I was surprised to see this in my bin. The usual comparisons come to mind: MAKERS, THEE HEADCOATS. Sixties garage (some covers, some originals) that I'm surprised wasn't recorded in the sixties. This is the best band formed by two guys who just wanted to wear matching outfits and beatle boots. I feel weird listening to it in the safety of my living room without the threat of being bombarded by a ten pound sack of flour. (DP)
(Screaming Apple, Dustemichstr. 14 50939 Koln, GERMANY)

TR6 - "Psychobilly Mayhem" EP



Baby, baby, bababababbbab... Ooohhhhhhh yeeeeeeaaaaah!!!! Buddy! You gat one rockin' piece of psychobilly wax to be apurchasing this month. Great music! Great lyrics! Great samples! Sounds a little like the HELLBILLYS, but who doesn't?!?! Don't give me just three songs and leave me hangin'! Put an album out! Come visit Frisco! Oh. But you're just bein' a little tease! You know that's how I like it!!!! (JB)
(Headache, PO Box 204 Midland Park, NJ 07432)

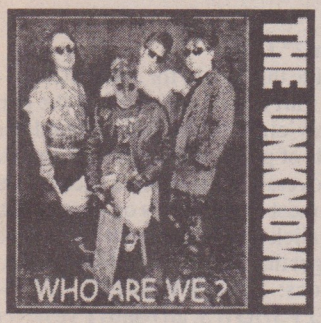
TYRPT UP - "Love's Gone Bad" EP

UK-based beat stuff bringing back memories of bands like "Love" era ERIC BURDON & the ANIMALS or the GRAHAM BOND ORGANIZATION, or even the DOORS, but of course with the requisite '90s punk rock energy. In short, organ-driven psych/R&B with a hard edge but still pretty trad. Four songs, all pretty cool and groovy, not the '60s reference points that most retro-hipsters are used to, but *that's* why its so good. Recommended. (JY)
(Detour, PO Box 18, Midhurst, West Sussex, GU29 9YU, UK)

MUSIC REVIEWS

UNHOLY GRAVE/CAPTAIN 3 LEG - split EP

Japan's UNHOLY GRAVE destroys me as usual with some down-tuned blistering grind with totally spastic vocals. As with past releases, their lyrics are of the political nature and translated well to English. Unlike some other bands' Japanese-to-English translations which make no sense, these guys drive their ideas home pretty well. CAPTAIN 3 LEG hails from the cornfields of Ottumwa, Iowa and plays the same style of ultra-distorted savage noise as UNHOLY GRAVE. In fact, if it weren't for the labels on the record, I don't think I could tell these bands apart. For extreme grindcore lovers only! (TS)
(Headfucker, PO Box 151, 25038 Rovato, ITALY)



THE UNKNOWN - "Who Are We?" EP

I was into these guys CD, and this is pretty cool, too. I thought their CD had much power pop overtones, but this sounds more BEATNIK TERMITES and DESCENDENTS like. No political motives here, just fun punk rocky stuff. (RL)
(Jiffi Pop, PO Box 110361, Cleveland, OH 44111)

USELESS - "Fifteen Cents Short" EP

Somewhere in between STRUNG OUT and SCREECHING WEASEL. Some silly songs, some serious. The anti-edger song was much appreciated. A couple Hey Hey's some Woo Ooh's, pretty basic stuff, but not bad. (PA)
($3: Cloister, 190 S Benton st., Lakewood, CO 80226)

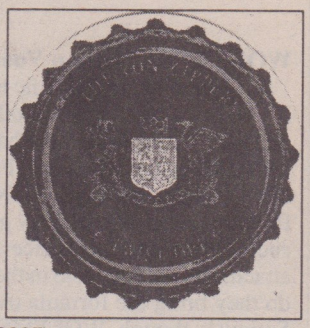
UTC - "Summer 1998" CDEP

Six tracks of upbeat, catchy melodic hardcore. The songs are short and punchy, which keeps them memorable. On "Sorry," the singer offers a tongue-in-cheek apology for not being American, but to hear him sing you'd never know. He sounds a lot like Billy Joe for a German. (AM)
(Cuntry Music c/o Henning Stoppel, De-Haen-Platz 12, 30263 Hannover, GERMANY)

THE VOLCANOES - "Wine Wine Wine/Girls Girls Girls"

The VOLCANOES make a bold foray into UNTAMED YOUTH territory with the venerable "Wine Wine Wine" (solid version at that) as well as an original vocal number that wouldn't sound out of place on a "Beach Party" soundtrack. Fancy guitar pickin' featured on both. Incidentally, their surf instro side is shown off to good advantage on their new Estrus LP for those more inclined to that side of the surf coin. (DD)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

VON ZIPPERS - "Twist Off/We Better Get Ready" 7"



Y'know, I was listening to this at the wrong speed and didn't think anything was wrong, so they sounded like a retro-FLIPPER. There's nothing wrong with that. Anyway, at the right speed, they do not sound like FLIPPER at all. Fast-ish retro tinged punk rock with very distorted vocals. Sorta like a nastier GAS HUFFER. Okay? (JY)
(Estrus, Box 2125, Bellingham, WA 98227)

THE WAILERS - "The Fabulous Wailers" LP

Norton's recent re-releases of material by the WAILERS and SONICS is as notable for the music as the terrific liner notes that accompany the record. This one is a cool compilation of tracks spanning the band's decade-long career, offering a selection of single trax, album selections and even an unreleased gem. This band sports influences from CHUCK BERRY to surf, instrumentals to hard-rockers (for the time). These contemporaries of the SONICS may be less wild, but this qualifies as great dance and party music; a definite must-listen. Of course, very good. (SS)
(Norton, PO Box 646, Cooper Station, New York, NY 10076)

THE WAILERS - "Livewire!!!" LP

First off, if you have never heard the WAILERS, stop reading, immediately, go to the closest record store and buy yourself a copy of this. It's that simple. The WAILERS don't seem to be as well known as the SONICS, and that is a damn shame. Ask the SONICS and they'll tell you that they were influenced by the WAILERS. The songs are so catchy and so fun, in the best possible garage rock way, that I'm dancing around the MRR office while typing. Luckily, no one's here to witness it. "Livewire!!!" combines a bunch of singles and two unreleased demo tracks. It's a greatest hits compilation and goes nicely with the other WAILERS LPs and 7"s Norton has reissued. Still not convinced, huh? Well, your loss. (CK)
(Norton, Box 646, Cooper Station, New York, NY 10276)

THE WALL - "Punk Collection" CD

This was one of those early-'80s UK bands I didn't ever really listen to all that much, mainly because no one I knew ever lost their shit over 'em, and I didn't see the name on too many leather jackets. Sorry about that yobbos, here's a CD comp to catch me up. My favorite song by them is still "Uniform", which is on the Small Wonder label compilation. The rest is pretty decent stuff in a sort of less-tribal KILLING JOKE mode, all veddy English, and I expect this will go over great with all the non-collectors who don't wanna cough up for originals. I'm indifferent, guess that makes me "toffee-nosed" or something. (RW)
(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

THE WERNT - "Barking Spider" EP

Wow, it's the return of mohawk music. Ok, maybe none of the band members have a mohawk, but it's still mohawk music. Sort of reminiscent of PETER & the TEST TUBE BABIES (and many of the other early '80s British oi/punk bands) and almost as good. Mid to faster tempo oi flavored punk rock with lots of guitar and plenty of cockney accents. (KK)
(Data, 28 Silksby Street, Coventry, CV3 5FX, UK)

MUSIC REVIEWS

WOLFMEN - "Urban Voodoo" CD

Pretty decent melodic hardcore that comes by way of Finland. If I had to relate this back to Fat Wreck as most reviews of this type do, then I'd have to say that this sounds more like SWINGING UTTERS than say NO USE FOR A NAME. Really, they sound a hell of a lot like some weird RANCID/SOCIAL DISTORTION hybrid. Probably created in a lab by golf-playing former punks who conduct such experiments in places like Finland because of the stigma attached to cloning here in the States. Only when all the tests go well do they bring the formula over to the States, and their Fat studios. Seriously though, WOLFMEN are way fucking better than most of the bands on that label (relative compliment again, I could give a shit really {worth a listen for your kind}). (JV)
(Hiljaiset Levyt, PO BOX 221, 33201 Tampere FINLAND)

X-OFFENDER - "Teenage Waste" EP

More heavy duty hardcore action out of Japan. Heavy guitars, scratchy vocals, sing along parts and some metal influences here and there. Not super thrashy Slap A Ham type stuff mind you, think the FUCK GEEZ, GRUESOME or CRIKEY CREW instead. If you've heard any of these bands, do your sorry, poser ass a favor and find some of their stuff and pick up a copy of this while you're at it. (RM)
(Private Block, 2-1-12 Hirose, Shimamoto, Mishima, Osaka, 618-0011, JAPAN)

YACOPSE - "Fuck Punk Rock, This is Turbo Speed Violence" CD

Ok, if the title of this disc-o-thrash doesn't grab you, how about the various pictures of peoples' guts hanging out of their stomachs? Yummy. For the music... you got 21 songs of high speed thrash, and since these guys have been around for seven years, you know they got their shit wired tight. Fans of: ultra-fast hardcore a la CROSSED OUT, SUICIDAL TENDENCIES covers or multiple suicide via shotgun pictures will love this. (MW)
(Rodel, Allmendeweg 65A, 13 509, Berlin, GERMANY)

ZILLIONAIRES / THROWAWAY GENERATION - split EP

The ZILLIONAIRES are on the verge of getting their sound tight enough to really make one notice. Guitar heavy tunes which are trashy but somewhat melodic and suffer from the drummer not keeping time all that well. THROWAWAY GENERATION have a pretty distinct sound, imagine if MONSULA or another East Bay band was a street punk band. Somewhat snotty vocals mixed up with tinny drums and fun bass strumming. (TH)
($3: 516 E Wilmington Ave, Salt Lake City, UT 84106)

VA - "1997-Damn the Control" EP

This international comp inflicted blistering pain (I know people say that a lot, but really, it hurt) on my weathered eardrums, mostly courtesy of DISCLOSE. For making the sledgehammer outside my window this morning sound like a tired mosquito in contrast, I award them today's "punk-as-fuck" award. Pain-free production is not just a low priority, I guess, it's the enemy. Yes, this is lo-fi hardcore misery, making black and white, mono martyrs of us all. Great songs are delivered by TOTUUS (Finland), BLAZE (Japan) and others, but some bits (like LEBEN, from Germany-what the hell kind of noises are those, anyway?) are too out-there for my hook-addicted palate. (AC)
(Vomiting, c/o Pekantie 26, Punkaharju 58500, FINLAND)

V/A - "Back to Rockaway Beach 2" CD

You would figger with that title that I'm in for a RAMONES-tribute CD, but after I press play I start to get originals and the gun slides off my ear. For now. Twenty-eight bands from around the planet thrum through varying levels of pop and punk and pop-punk and "street" pop. It's funny, but an overall impression of frictionless slip is the only way I can describe most of the bands on here: slick, slick, slick. In my humble opinion, slick pop demands an irresistible hook and most of these bands ain't got that lure at the end of their two minutes fifteen seconds. Exceptions: STOMPWATER, DESTITUTES, WENDY BONES and PEEPSHOWS, all bands I've never heard of, which is very cool.(RW)
(Amp, 92 Kenilworth Ave S, Hamilton, ON, L8K 2S9, CANADA)

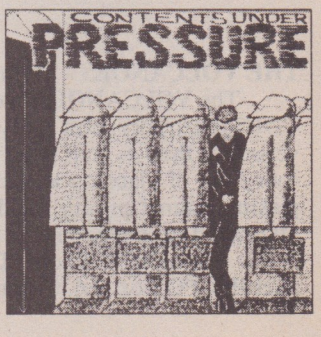
V/A - "BRD Punk Terror" CD

A thirty-three song comp that comes with Plastic Bomb zine #24. This is all over the punk rock map. I hear influences of many different styles of music, from SCREECHING WEASEL to WYNONA RIDERS to TOY DOLLS to RUDIMENTARY PENI. I'm not familiar with the zine, nor have I heard of any of these bands, but if this comes free with the zine and the zine doesn't suck, you can't beat that. APC, DISTRICT, SAPPORO, JUGENDRENTE, PISSPOT and YUMMIE are but just a few of the shitload of bands on this disc. (DP)
(DM5, Plastic Bomb, Gustav-Freytag Str. 18, 47057 Duisburg, GERMANY)

V/A - "Camp Mowhawk" CD

Great, a comp full of mediocre bands. It has it's moments though, BEN GRIM and COUSIN OLIVER being the only two that come to mind. Just too much ska for me. (BM)
($8: Super Pezhead, PO Box 588, Friedswood, TX 77549-0588)

V/A - "Contents Under Pressure" EP



Four bands; two from PA, one from OH, and one from Bulgaria. Hmm. There's no theme to this comp except that all four bands play kinda raw, garagey style punk with that fuzzy sound quality I'm so enamored of. SYPHILITICS, PISS SHIVERS, JUST A PRODUCT, FUX. Check it out. (DP)
(Rotten House, PO Box 12705, Reading, PA 19612-2705)

MUSIC REVIEWS

V/A - "Drunk On Rock Volume One" CD

Here I've got it all, The HOOKERS, RECLUSIVES, CANDY SNATCHERS, CHINESE MILLIONAIRES, ASTEROID B-612, SHORT FUSES, ELECTRIC FRANKENSTEIN, B-MOVIE RATS, NASHVILLE PUSSY, MORNING SHAKES, BULEMICS, WEAKLINGS etc., and then mixed with all that is the shit half of this comp, some stuff called DEAD FLOWER BLOOM, TRASH BRATS, DRAGONS, and other assholes like JOHNNY WRECKLESS, JEFF DAHL AND THE KEVIN K. BAND, SCREAMING BLOODY MARYS. Overall, I'm pretty fucking pleased to have this thing. (RY)
(I-94 Recordings, PO Box 44763, Detroit, MI 48244)

V/A - "Eighteen Thoughts of British Trash" LP

This is a sampler of a bunch of Hangman bands including the ARMITAGE SHANKS, MILKSHAKES, FLAMING STARS, EARLS OF SUAVE and, of course, HEADCOATS and HEADCOATEES. All songs previously released on LPs and singles. Fun collection and a good sampler if you want to check out this rocking UK scene. (MM)
(Vinyl Japan UK, 98 Camden Rd., London NW1 9EA, UK)

VA - "Fistful of Noise" CD

This is a harmless comp of mostly pop- and/or melodic-punk from the likes of the CADDIES, ACCUSTOMED TO NOTHING, BOY KICKS GIRL, CENSORED SOCIETY, and FIELDS OF ILLUSION, to name a very few. This might be a good soundtrack to something, but I can't think of what. There are some good songs on here, but it's lacking cohesion in style or quality. It's a little like those Shreds compilations of the early nineties–but I have the feeling some booking agent put this together. (AC)
(12451 Able Dr, Star, ID 83669)

V/A - "Frankreich '98 Wir Kommen" CD

I'm not a big soccer fan, but this is a cool release. A bunch of German oi/street punk bands singing the praises of their world cup winning team as well as other soccer related songs. Every tune on this, which range in style from traditional oi to pogo punk, is really good. Keep an eye peeled for DOUBLE TORTURE in particular. Their song is awesome. Oh, one last note, I'm not sure if the people doing this label know it or not, but their logo looks a lot like the logo a group of white power bozos here in the states use. (RM)
(Oi Hammer, Postfach 23 03, 59013 Hamm, GERMANY)

VA - "Get Up For Rock 'n' Roll" CD

This cd comes free with "The Thing" zine #201. It contains a lot of the big names in rawk including the DEVIL DOGS, NEW BOMB TURKS and SPACESHITS. I'd be more excited, but almost everything has been released already. Still, it's a nice gift and smokes, of course. (TG)
($9: 133 -5 Papagon Ave, 15773, Athens, GREECE)

V/A - "Jurassic Punk" CD

The only thing jurassic about this compilation is the way I felt after listening to it. Really, if you are going to take over a year to put a compilation together, you really shouldn't accept throwaway songs. Anyway, there are thirty-three bands on this compilation, including: WHIPPERSNAPPER, BLOUNT, BLIND PIGS, RHYTHM COLLISION, FELIX FRUMP, and others of that ilk. Unfortunately, none of them do a song I can even half remember. (JF)
(Psycho Punk, PO Box 1270, Hermosa Beach, CA 90254-1270)

V/A - "Killed By Florida" LP

Jesus, where in hell's name do I start here? This is a sampling of Floridian punk rock from 1978 to 1985. It's got all of the more well-known legends like the EAT, MAGGOT SANDWICH, ROACH MOTEL and (my favorite Floridian punk band) F. A couple of these songs are duds, but most of this stuff rips, even by 1998 standards. I was a little disappointed that there wasn't a PAGAN FAITH track included, since they fit into the time frame, but you get fabulous tracks from rare Florida punk records by: the REACTIONS, the U-BOATS, BROKEN TALENT, SHEER SMEGMA, the ESSENTIALS, GAY COWBOYS IN BONDAGE, VOODOO IDOLS, KILL THE HOSTAGES, LETHAL YELLOW, SECTOR 4, MORBID OPERA, TRASH MONKEYS, HATED YOUTH, CHARLIE PICKETT & THE EGGS, MENSTRUAL CYCLES and the FRONT (is this the same the FRONT that eventually became PSYCHO TRIBE? Does anyone know?) (PB)
($7.50: Sound Idea, PO Box 3204, Brandon, FL 33509-3204)

V/A - "Newcastle Hardcore Superbowl" CD

Oh yeah, here we go! This CD is a documentation of a huge show they have in Australia every year, and it is called the Hardcore Superbowl. There are four tracks from 5 of the 7 bands that played. The hardcore bands you will find on here are FORWARD DEFENSE, PITFALL, XCLAIM!, PRICE OF SILENCE, and NIHILIST. The recordings are pretty good quality, and if you have any interest in the hardcore scene from down under then I highly recommend this CD. Wish I could make it down there to see one of these shows. (RC)
(Snapshot, PO Box 175, Georges Hall, NSW 2198 AUSTRALIA)

V/A - "Pank!" CD

A freebie included with the current issue of Germany's Ox fanzine–features the CELLOPHANE SUCKERS, GREAT UNWASHED, NIMRODS, FLUF, CHOKEBORE, HEADCOATS, LA DONNAS, DEAD CITY REBELS, DILLINGER 4, PSYCHOTIC YOUTH, J CHURCH, FUNERAL ORATION, KAFKAS, SADO SLUTS ON SMACK, LEWD PRANK, DAS KLOWN, the DISENCHANTED, UZED, RIFF RANELL, PIGEONGOAT, and others with less me names. 34 bands in all, from various points around the globe. (JH)
(Ox Fanzine, PO Box 143445, 45264 Essen, GERMANY)

V/A - "Punk Rock Never Sounded So Wrong" EP

It's been a grim month for records (at least in my little corner of the reviews department, but it's useless to complain), which only serves to make this sound that much better. Four French bands share this 7", and beating the odds for compilations, none of them suck. The SPLASH FOUR punch and kick their way through an old METAL URBAIN tune, lots of guitar buzz and bash like the best of their stuff, the bitchin' TV KILLERS rush through the KIDS' "Do You Love the Nazis", WEAK cover a number from the QUEERS' back catalog ("Gayboy"), and the GUZZLERS contribute the sole original, "Fine and Mine" to the proceedings. I like it. (JH)
(Thee Knights of Trashe, 6C rue E. des Châtelets, 56100 Lorient, FRANCE)

MUSIC REVIEWS

V/A - "R 'N' R Anthems Vol.1-Is This Dancing" EP

This 7" compilation has many different types of bands. Side "A" starts with TEAR ME DOWN doing a fast hardcore number. Next is RAZZAPPARTE doing a melodic oi tune, then you finish side "A" with ZONA A doing a slow and annoying throwaway rock song. Side "B" starts off briskly with the fast and spirited "Storie Di Quartiere" by DUAP. The final band is the veteran Oi! band KLASSE KRIMINALE with an overproduced melodic number called "C'Era Un Giovane Che Disse." This is an interesting compilation, but it is not over-the-top musically or by any means essential. (BR)
(Resta Rude, Flavio Frezza, v. Monti Cimini 33, 01100 Viterbo, ITALY)

V/A - "Reconstruction" CD

Hmm, I believe this is an all-French punk compilation. This has ATTENTAT SONORE, COCHE BOMBA, TOXXIC TV, ASIDE, and MURDER ONE just to name a few. The musical styles are pretty varied from emo to grind, and most of it is pretty good. This is a solid compilation representing the French punk scene, so check it out. My only complaint is that there is no complete track listing. So it is pretty difficult to tell who is playing when. (RC)
(Yann, Boisleve, BP 7523, 35075 Rennes Cedex, 3 FRANCE)

V/A- "Scene Killer" CD

This CD starts out with a bang courtesy of two of the best bands in the fuckin universe, the RANDUMBS and the BODIES. Ey chihauhau! After this prestigious start things slow down a bit, and it's hit or miss for the rest of the CD. The BUSINESS song was disappointing. Boring and a bit too predictable I suppose. At least it's not a MADBALL cover, considering how much they jizz all over themselves lately when it comes to NY hardcore. 999 play the worst rock song ever. Seriously, it sounds like a bar band doing a DOKKEN cover. Ouch. A band that dresses like the U.S. BOMBS, has good hair, looks cool and shit, but their song is a limp, RANCID wannabe tune. No not ONE MAN ARMY, it's NO ONE'S VICTIM. Weeeak. Some bands that rock? GANG GREEN of all people turn in a ripping version of "Suspect Device". POISON IDEA rock pretty hard, sans Pig, with a song off their recent ep. ADZ crank out a cool old school SoCal beach punk-sounding tune. Last but not least, the STARVATIONS clock in with a cool punkabilly/SOCIAL D-type song. Other bands that turn in respectable tunes include DAMNATION, UNITED BLOOD,and the MURDERERS among others. All in all decent, but not great. (RM)
(Outsider, PO Box 92708, Long Beach, CA 90809)

V/A - "Smash Ignorance Up" CD

Wow! This disc is just exploding with unoriginality. It features plenty of bands that sound just like (surprise) NOFX, plus some "ska-punk", a little pop and even less HC. I must admit that I do like J CHURCH, DISCOUNT and RHYTHM COLLISION and despite sounding just like FIFTEEN, I kinda liked TUESDAY. It may be a benefit for a good cause, but they never tell you how PART fights against racial injustice. Lastly, there is no excuse for putting SUBLIME on any record. (PA)
($6: Possible Problem, PO Box 59854, Potomac, MD 20859-9854)

V/A - "Stupid Over You #5" CD

This compilation comes with the *Stupid Over You* magazine. It consists of 27 tracks from German and Swiss bands running the gamut from ska and '77 style punk through BAD RELIGION-inspired bands, including CHINESE TAKEAWAY, the SHOCKS, EGAL and STIMPY. Good stuff. (MM)
($10: Marko Draewe (bei 5. Friedler), Schwedter 5tr. 94, 17291 Prenzlau, GERMANY)

V/A - "Taking A Chance On Chances" LP

This cool split comp between Troubleman and Slampt Records has something for everybody. Heavy hitters out of the 20 bands on here that you may have heard of include: the PEECHEES, YOUNG PIONEERS, RED MONKEY and BETTE DAVIS & the BALCONEERS. Punk inspired music that won't fall under the generic punk category for the broad minded listener. (MM)
(Troubleman Unlimited, 16 Willow St, Bayonne, NJ 07002)

V/A - "Use Your Illusion III" CD

Listen kids, the world really doesn't need another CD compilation of 22 really bad bands. "But, there might be something good", you say. Even if you are right by any chance, there is a tell- tale give away that you can look for: a CHUBBIES song. Yes, I dare you to find me one decent compilation with a CHUBBIES song. Wrong! It doesn't exist. Unfortunately, track number 3 on this compilation is a CHUBBIES song. So I knew I was in trouble. Misfortune #2, this compilation doesn't break the rule stated earlier. Their are decent songs by the TRES KIDS and SEKRET SQUIRREL on this compilation, only because my mom said, "If you don't have anything nice to say..." (JF)
(Smilin' Bob, PO Box 1002, Homewood, IL 60430)

V/A - "What? Stuff" CD

A CD of classic early LA punk rock. GERMS, DILS, CONTROLLERS, KAOS...A bargain if you don't won't to dip into the collector scum scene. For the most part, the same as the LP that came out on Iloki Records back in 1990. A few bonus tracks are different, but the main stuff is the same. But that record isn't around anymore, so get this if you don't have these recordings. (RL)
(Bomp)

V/A - "When You're Young" CD

I don't know man, covering the JAM is sacred shit. A JAM tribute here. The JAM may be my second favorite band of all time next to the CLASH, so I am very critical of such feeble attempts at classic stuff. JAM done mostly pop punk. File next to your DESCENDENTS tribute under good idea, bad results or maybe bad idea ... (RL)
(Youth Explosion)

V/A - "Young Till I Die" EP

You know, I never really get into 7 SECONDS all that much and straight edge–yesh. Too much positivity, I guess, and no drinking? Fuck that! The bands EMPIRE, xINVICTUSx, SIDESWIPE, REINFORCE, IN SPITE OF and SMACKDOWN (that's a pretty funny name) however seem to have a special place in their hearts, hooded sweatshirts and baggy shorts for Kevin Seconds, the Crew and x's on peoples' hands. So much so, in fact, that they all decided to cover a 7 SECONDS song and put it on this here EP, and stupidity abounds. SMACKDOWN thanks 7 SECONDS "for continuing to be a positive icon in hardcore music," while EMPIRE FALLS wrote a "what 7 SECONDS means to me" type of essay. Yo, what are you guys a bunch of punk beeeahches? On a more positive tip, a fat shout out must go to REINFORCE, who do an amusing version of "I Hate Sports" called "I Love... ". Hmm... amusing, that about sums this up. (RM)
(Groovecore, PO Box 7478, Winston-Salem, NC 27109)

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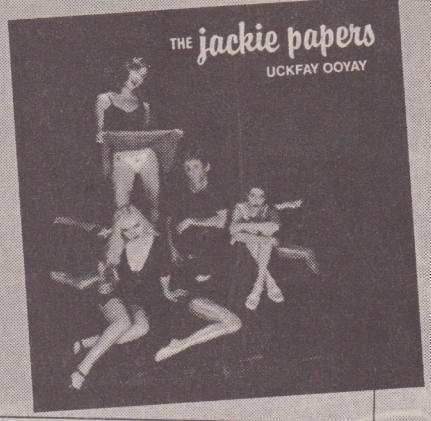

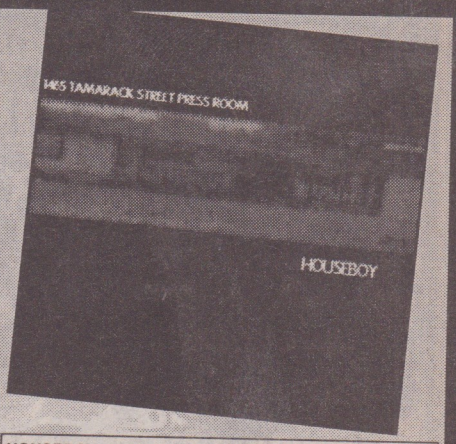

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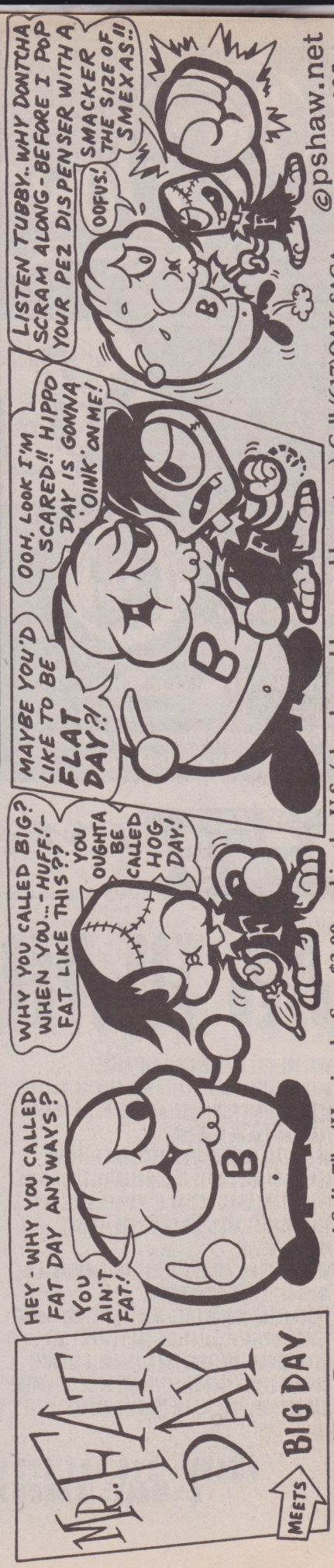

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FANZINE REVIEWS

Reviews by: (AR) Aragorn, (LB) Lily Boe, (BC) Brianna Chesser, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (JH) Jeff Heermann, (MJ) Mary Jane, (RL) Rachel Liba, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (JL) Jennifer L. Mushnick, (CR) Casey Ress, (SS) Sean Sullivan, (TT) Travis T, (JW) Joe Whiting, (KW) Kelli Williams, (TX) Trixie.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple.

Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

A LEFTY MAKES A BETTER CAKE
#2 / $2
5 1/2 x 8 1/2 - copied - 44 pgs
I was into this zine - it's like total cool rocker chick stuff. Out there, feminist, sarcastic and funny - this girl rules. Lots of stuff on being a female musician that I totally related to. Lots of bad horse drawings. I kid you not. There's an analysis of the movie Showgirls, and a cool idea to start a ranch for girls to teach them how to be sound engineers. Awesome. (MD)
Danielle / PO Box 190 / Ridgewood, NJ / 07451

A SLIGHT DIVERGENCE OF PHILOSOPHY #2 / $1.50 ppd
8 1/2 x 5 1/2 - copied - 40 pgs
A nice patch accompanied this zine which was genuinely thoughtful and contemplative. At times, it spread itself a bit thin, making discussion of issues of oppressions sound like reviews of "racism" or "sexual assault." I would have enjoyed more complex and critical coverage of issues. Other subjects include pros and cons of private high schools, evolution, an interesting article about "mammy" mirages which could have used some historical background and a one-sided, but interesting, article about Isreali-Palestinian relations. Good potential. (JL)
Greg / PO Box 1235 / Greenwood, MS 38935-1255

AGGRO SCAB #2 / 2 ppd
81/2 x 51/2 - copied - 18 pgs
These kids from Missoula are pissed at the general apathy of the scene in their home town, and they're doing something about it. With articles on politics and the only venue in town supporting punk.This is look inside the small town scene in America today. (SS)
115 Newmeadows Dr / Missoula, MT 59808

ANGELHEART #11 / **BAD SOCIETY**
#2 / $2 ppd
81/2 x 51/2 - copied - 24 pgs
What we have here is a work of punk networking genius. *Angelheart* is a zine from Finland and *Bad Society* is from Spain. They've gotten together to present interviews with bands from Italy, Finland, Japan, Portugal and Malaysia. I must say, I am very impressed by this example of the "international DIY. conspiracy". (SS)
J-P Muikku / Apajakuja 1 d 14 / 80140 Joensuu Finland

ANTIPATHY #4 / $1.25
5 1/2 x 8 1/2 - copied - 76 pgs
This is a must have! First of all, it is dense with dozens and dozens of pages with tiny font writing. Second, the writing is good and thought provoking. Third, the content is exemplary; Genocide (in the context of Latin/Central america), Travelling, Gun Control (anti), Sex (mostly about male sexuality, an often ignored topic), urbanization (both pro and con). Forth, the author just seems right on! (AR)
PO Box 11703 / Eugene, OR 97440

ARTFLY #1 / $2 ppd
4 1/2 x 5 1/2 - copied - 32pgs
These comics are really cool, but I question $2 for a mini comic with three stories. Great artwork and storyline on this collaboration, and the intelligence of its creators shines through. One of the two is responsible for the excellent *Bainst* reviewed in this issue. (BC)
F.C. Brandt / 2006 House Ave. #16 / Durham, NC 22707

ATROPHY #5 / ??
5 1/2 x 8 1/2 - copied - 24 pgs
This is so boring. The only thing interesting is the almost interview with Atom and his Package. Unfortunately, the editor only includes one quote from Atom. I don't understand the "10 Steps to Becoming a White Boy", and I don't think I want to. Please, don't inflict a zine on us when you don't have anything to write about. (TX)
PO Box C-11 / New Rochelle, NY 10804

BAINST #4 / $2 ppd
8 1/2 x 5 1/2 - copied - 48 pgs
Wow! I was really blown away by these insightful comics, which are full of irony and are thought-provoking without becoming repetitive or pedantic. He also does work on *Artfly*, reviewed in this issue. The art changes with each comic, but it is all all good and all done by the same artist. The cover, done by a friend, is in the vein of a DC Vertigo series cover, which is fine by me. (BC)
F. C. Brandt / 2006 House Ave #16 / Durham, NC 27707

BAZOOKA! # 4 / $3 or 3 IRCs
5 1/2 x 8 - copied - 48 pgs
The cover caught my eye, with promises of interviews with the Kids and the P.I.G.Z. (two of Belgium's best ever punk bands!). Tom did not disappoint. In addition to the above mention interviews (reprinted from back when both bands were in full force), there is a decent run-down of bootlegs and reissues of old Belgium punk records, and breaking from the mold of the rest of the zine, an article on Alan Lomax, an anthropologist who made tons of amazing field recordings in the US during the

first half of this century. (IM)
Tom Arnaert / Patrijzenlaan 20 / 8900 Ieper / Belgium

BEER POWERED BICYCLE #4 / $1
8 1/2 x 5 1/2 - copied - 24 pgs
This is a personal zine with stories about a boy who grew up in Asheville, NC and now lives in Portland, OR. Different parts of his life are separated by chapters, which seemed a bit pretentious and overly ambitious at first, but worked well in the end. Between chapters are a few zine and show reviews, and thoughts on Depression and bikes. All in all, quite insightful, like an ultra-condensed Thomas Wolfe. (BC)
Zack / 3316 NE 11th Avè / Portland, OR 97212

BLACK CAT 13 #3 / $2 ppd
8 1/2 x 11 - offset - 30 pgs
Monsters, gore, inspired usage of clip art, and a nice attitude toward layout make this both entertaining and reader-friendly (something of a rarity). Though I can't get behind the recommendation of Marylin Manson's "Long Hard Road Out of Hell", the remaining contents meet with my approval–a feature on lycanthropy, recommended horror video viewing, the orgins of Halloween traditions, and the usual record reviews and sources. Neat use of color on the covers and interior pages, as well. (JH)
(5045 Picadilly Dr, Madison, WI 53714)

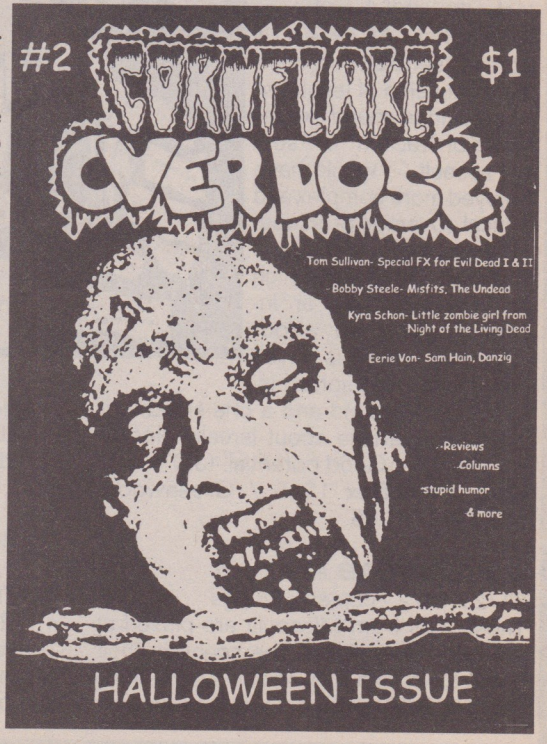
BRASS FURNACE GOING OUT #6 / $1
5 1/2 x 8 1/2 - copied - 28 pgs
Tales of paranoia, anti-social behavior, bad dreams and wanting to fly off the swing-set everytime even though you know you're going to eat it. Also, much appreciated rants about oversized pants and ridiculously long wallet chains, as well as a six page breakdown of the James Bond movie formula. Kind of entertaining, but can it compete with a barrel of monkeys? You decide. (RL)
17229 SW Greengate Dr / Sherwood, OR 97140

CALL YOUR SHOT #5 / $1 or 3 stamps ppd
8 1/2 x 11 - copied - 17 pgs
This was really cool, I don't think I would have picked it up because the cover looked really dry, but it was actually interesting. (Hey, ya definitely can't say that about every zine!) Prints some letters, tons of interviews - Rancid, Hepcat, one with a woman who is a medical asst. at Planned Parenthood and others. I could certainly do without a Bobby Steele interview, he is so full of shit. And I can't take him very seriously when he says that *MRR* doesn't know what punk is about and calls us hypocrites and I hate it when people use the word "Nazi" so lightly. It also bugs me when zines criticize us, but still send their zines in for review. Still, I liked it.(MJ)
520 Axtell St. / Kalamazoo, MI 49008

CHEAPSKATE #5 / $1 ppd or trade
8 1/2 x 11 - copied - 40 pgs
This just doesn't make the cut baby. Besides the normal music and zine reviews, it has a few dull interviews with some local bands, a rant on how auto insurance sucks, a section about how a cop blew some dude away, one on how the editor works with three guys named Howard, blah blah blah...Oh yeah, there's also a rant by some bonehead about how the 1950s were the perfect era to live in. One of his reasons was "black people stayed in their own section of town." My god, what an idiot! Straight to the bathroom with this zine (just in case I run out of toilet paper). Shirts are $9 ppd (NF)
PO Box 20553 / Ferndale, MI 48220

COMPLETE AND UTTER NONSENSE #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 20 pgs
This zine says TV is bad, so are chicks ("but that's okay for me to say because I am a chick," says Angel), and punks shouldn't act superior than other punks (revolutionary!). Angel also includes stuff on pot smokers etiquette, a thing about fish in aquariums and how it would suck to be a pet fish (whatever), and an interview with The Stray Bullets. This zine really didn't relate to my life (i.e. I don't smoke pot, I like TV and I think girls are cool), but at least this is the first issue, and it's short. (LB)
Angel Schmalz / 312 Carney Ave / Mankato, MN 56001

CORNFLAKE OVERDOSE #2 / $1 ppd
8 1/2 x 11 - copied - 27 pgs
Another one of those 'zines with plenty to read and digest (they do exist!), featuring interviews with ex-Misfit Bobby Steele, former Samhain dude Eerie Von (haven't heard that name in a while), Tom Sullivan (make-up honcho for the "Evil Dead" movies), "Night of the Living Dead" actress Kyra Schon, and some gruesome cartoons. If you can't figure it out, this is sort of a horror 'zine, but they're punkers so make no mistakes, their heads are in the right place. Fun stuff, if this is your area of expertise. (JH)
(38 Highland Ave, Battle Creek, MI 49015)



DEADBEAT # 4 / free (send stamps)
8 1/2 x 11 - offset - 30 pgs
This is pretty cool, and it's free! I really liked the George Tabb interview as well as the "Ask The Bald Guy" column which were both hilarious. Other stuff worth checking out are the Rancid and Swingin' Utters interviews, and a couple of other rants are alright. Once again, it's free. (NF)
PO Box 683 / Deland, FL 32721-0683

DIG IT #15 / $4
8 1/2 x 11 - offset - 44 pgs - French
As always the best garage zine out of France. Lots of cool articles, photos and graphics. This issue has interviews with The Pleasure Fuckers, Safety Pin, New Bomb Turks, Esquerita and Radio Blast. (HH)
32 rue Pharaon / 31000 Toulouse / France

DISHWASHER #15 / $2 ppd
5 1/2 x 8 1/2 - offset - 40 pgs
Jeez, I can't say enough great stuff about this zine. This is one of the few truly original ideas out there. If you don't already know, this is done by someone whose goal is to wash dishes in all 50 states, and the zines chronicle these

experiences. In this issue, Pete does a brief stint in Louisiana and tests out his ability to commit by washing dishes on an off-shore oil rig. Absolutely, definitely, worth reading.(MJ)
PO Box 8213 / Portland, OR 97207-8213

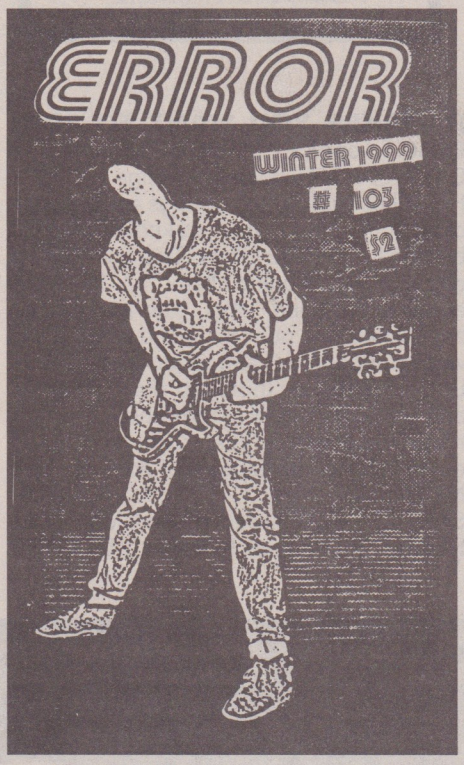
DOLL #135 / ?
8 1/2 x 11 - offset - 152 pgs
This isn't a *zine* per se. This is a full on magazine: full color, glossy pages, all that kind of stuff. It's beautiful to look at, but unfortunately I can't understand a goddamn word of it because it's in Japanese. Well, that's not entirely true, the band names are in English, but a fuck lot of good that does me. But hey, if you speak the language... (JC)
No. 303 Aota Bldg / 3-1-9 Kita, Kohenji Minami / Sujinami-ku, Tokyo / Japan

EARQUAKE #61 / $2
8 1/2 x 5 1/2 - copied - 26 pgs
Interviews with French hardcore band Tarif Redut, Quebecois punks Ordures Ioniques, Americans Fury of Five and an interview with the Aquabats across from a piece on Crass Records. Hmmm. Lots of reviews for a small space, but they are done well. The zine reviews (scene lectures) seem representative of the French scene, but the record reviews are mostly American (Lookout and Epitaph), so no great finds there. If you're apt at French, check this out for zine and book reviews. Also an article about being on a television interview about veganism. (BC)
Frederic LECA / 55, rue Saint Jean / 88300 Neufchateau, France

ERROR # 103 / $2
14 x 23 - offset - 12 pgs
I usually don't like big offset zines but this one's pretty good. Unusually long record reviews taking up most of the space, an Unwound tour diary, the destruction of an office building in Richmond and a DIY project for making a foot volume, mixing and panning pedal, which, seeing as I don't play music, I didn't read. But it looked good, and I respect the principle behind it. The best part was the back page which detailed a hectic trip to get from Madison to S.F. with a bike for a wedding in nine days. If you like reading record and book reviews, and stories of people having a stressful time, you'll enjoy *Error*. (CR)
PO Box 603050 / Providence, RI 02906

EVOLUTION OF A RACE RIOT / $3
5 1/2 x 8 1/2 - copied - 96 pgs
This is so right on. This is a huge compilation of writings by people (mostly punx, and mostly women) of color. There's lot of personal stuff, analysis of the scene, the "race riot", family, heritage, confronting idiots, networking and a show of the strength that is possible...this was totally inspiring. Zines represented include *Slant, Wild Honey Pie, Bamboo Girl, Exedra* (remember that one?), *Not Even, Kreme Koolers* and *Chica Loca*. This goes way beyond the punk scene - it reminds me of what happened when riot grrl got going and created what is now (at least here in the bay area) a true girl scene that is (for the most part) separated from the white male dominated scene. It recognizes the start of the multisubcultural revolution. This could be scary to some, but as a completely confused biracial mutt, I found this really inspiring and insightful. Very, very recommended. (MD)
1951 Chestnut #208 / Berkeley, CA 94702

FAR FROM HOME #10 / free
8 1/2 x 11 - offset - 44 pgs
I must say, they've come a long way since



the last few issues. As cliché as it sounds, this magazine is really turning into something good. They've got some cool columns, an interview with The Queers, bizarre little bits of fiction sprinkled throughout and a lot of other shit. The writing isn't half bad, and they've got a lot less ads than before, but the only thing that bugs me is the layout. If anything, it's a bit too slick. Either way, this is getting better every time. (RD)
7512 Amigo Dr / Reseda, CA 91335

FINDING MY WAY #1 / $2 ppd
8 1/2 x 11 - offset - 64 pgs
In his intro, Adam (the fellow who does this zine) says, "I want anybody to be able to pick up this zine and find something in here to make them laugh or cry or think, no matter what their background happens to be." Adam has definitely succeeded (Go Adam! Go Adam!)—his zine is so chock full of stuff that there's gotta be somethin' for everyone in it. There's lotsa personal stories (about stuff like being sick, being on the train and Adam trying to kill his brother), an interview with Cookin' Rice, columns, ska stuff (like a thing on The Specials vs. Madness), a big song by song description of Blue Oyster Cult (*okay*), funny poetry and a ton more. Check it out. (LB)
Adam Liebling / 79 N Lotus Oval / Valley Stream, NY 11581-2327

FIRST FAILURE #3 / $3 ppd or 6 stamps
8 1/2 x 11 - copied - 38 pgs
Lordy lord, the Aussie's are back with another thick rag of thrash. Really, these guys have such good taste it almost hurts. They interview Paranoise Records, Mugshot, Downfall, Balance and a bunch of others that I've never heard of. My favorite parts are the "What's going on" bits, the columns and when he mentions great old hardcore, like Deep Wound and Gang Green. They even have a reprint on a bunch of info about Siege! This is too great, loaded with prose, and well worth your three clams. Get it now. (RD)
2 Megalong Crecent / Campbelltown, NSW 2560 / Australia

GOING NOWHERE #6 / $1 ppd
8 1/2 x 11 - offset - 48 pgs
This is definitely the best issue of *GN* yet. They're getting away from the generic punk zine thing, with interviews with the DIY hip-hop band I-45 and a long fake one with the editors, which is supposed to be funny, I guess. There's a long piece on the Chicago underworld of the Capone era; a little vague at points but some interesting history and gnarly violent gangster stories. There are a bunch of ads, reviews and columns, including one bagging on fat and retarded people for liking Richard Simmons. Free around Colorado and worth a look. (JM)
7078 Van Gordon Ct / Arvada, CO 80004

GROUNDSWELL Vol 4, Issue 4 / ?
8 1/2 x 11 - offset - 12 pgs
If you imagine *The Match!* without the grumpy old man at the helm but with the aesthetic sense, the anti-authoritarian angle and a bit more of a literary bent, you would have *Groundswell*. There is an interesting play within on the Promise Keepers (from a female perspective), some reprints of *Corporate Watch* press releases regarding a police raid of an anti-MAI meeting and some local (philadelphia) commentary. Very good. (AR)
PO Box 174 / Prospect Park, PA 19076-1307

HERE BE DRAGONS #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 26 pgs
Oh, very nice. Long interview with a teacher, the guy who does *Chumpire*, growing up Catholic, the work ethic and how to

make a press release. I liked all of it. (GF)
2036 Wendover St Apt 4 / Pittsburgh, PA 15217

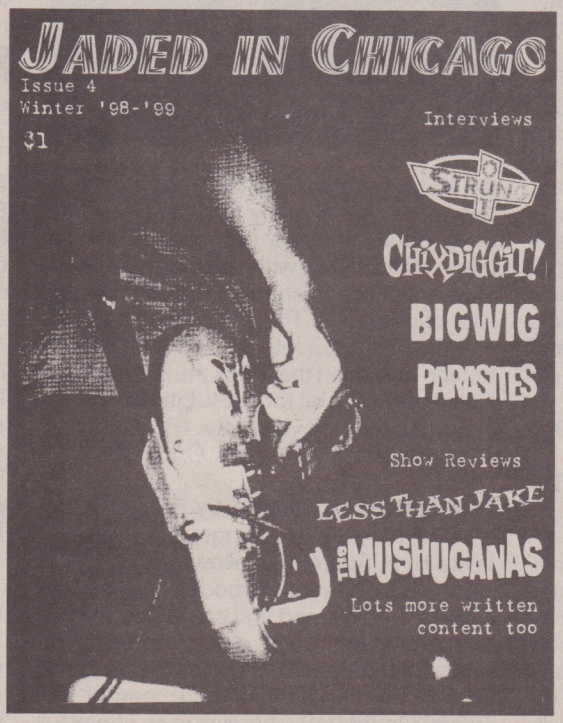
HIGH HEELS SLUT #1 / $3
5 1/2 x 8 1/2 - copied - 44 pgs
Lots to read in this cut and paste massacre on rock 'n' roll with a definite punk edge. The interviews are well above average, if for no other reason than the same questions always asked are asked differently, or avoided all together, and the bands I've heard a lot about, but to be honest, haven't paid much attention to. Getting a little insight into them, as well as into the Belgium punk scene now is refreshing. Interviews with: Radio Blast Records, Jet Bumpers, Moorat Fingers; articles on the Hot Rod Honeys US jaunt and a lengthy history bit on the Queers. (IM)
Wim 'Retard' Cottenier / Bozestraat 108 / 8501 Heule / Belgium

INBRED PICNIC #4 / $2
5 1/2 x 8 1/2 - copied - 40 pgs
Thought-provoking, silly, metal-nostalgic comics including the adventures of "Toe Man," "The Great Punk/Metal Crossover" and "An Intimate Look into the World of Male-bonding." A perfect mix of insightfulness and humor. Support DIY art! (RL)
PO Box 163463 / Sacramento, CA 95816

INNOCENCE REGAINED #2 / ?
5 1/2 x 8 1/2 - copied - 34 pgs
Earnest and straight-edge, with a couple of vegan recipes, thoughts on public transit, work, graffiti, general state of the world stuff. It's a little on the SE side, with anti-sex for pleasure view, and being pro stupid dancing (aka slamming), reviews and lots of other stuff.(MJ)
PO Box 13274 / Chicago, IL 60613

INTERNATIONAL STRAIGHT EDGE BULLETIN #24 / $3 ppd world
5 1/2 x 8 1/2 - copied - 62 pgs
This starts off with an intro, and the guy is apologizing to me for dating someone and losing his virginity. Then there's an interview with a woman who is celibate; "...3 forces that prevented me from having sex: disgust, shame and morals". When did this start up? Where do you people come from? I am so confused...every month seems to bring us to new heights in stupidity. Well, it's too bad, because otherwise this is a pretty good resource, keeping true to it's name with sXe scene reports from all kinds of places you may not know too much about (Turkey, Brazil, Israel...) He still encourages us to remain single and avoid sex...how can I listen to you when you have given up your morals? That's the problem nowadays, no one willing to take a stand...(GF)
BP 7523 / 35 075 Rennes cedex 3 / France

IT MAKES YOU WANT TO SPIT!
£6.50(Europe), £7.50(US), £8(world)
8 1/2 x 11 3/4 - copied - 84 pgs
Holy Shit! With all the bootlegs and reissues of old punk sprouting up, you knew it wouldn't be long for more to follow. This is a VERY in depth look at "Punk In Ulster '77-'82". Just about every band, label, club and person associated with punk in Ireland is listed and written about in this almost-book sized zine. Lots of pictures, thorough discogrpahies, and some really cool stories about the early rumblings of punk in Ulster. For those interested in historical aspects of punk, this is a MUST! (IM)
Sean O'Neill / 18 Markstown Close / Cullybacky / Ballymena / N. Ireland / BT43 5PX



THE JACOB SAVAGE NEWSLETTER #1 / $3
5 1/2 x 8 1/2 - copied - 58 pgs
This is a mixed bag. It has some intelligent thoughts on bicycle protection and a pleasant format...but it has lots of photocopied photos of bands and that annoying twentysomething urban attitude we have grown to hate. About a third of the content is reviews of records purchased at the local swap meet, another third concerns the authors fascination with a local homeless person, and then there's the pictures. (AR)
740-A 14th St #138 / San Francisco, CA 94114

JADED IN CHICAGO #4 / $2 ppd
8 1/2 x 11 - offset - 22 pgs
Interviews abound here: Chixdiggit, Strung Out, Big Wig & The Parasites (so you can tell what the area of coverage is). Pretty good ones too, as far as interviews go, he even manages to keep a straight face (so to speak) when Dave Parasite is a complete dick throughout the questions. Kind of a focus on Chicago area bands here, which is ok with me since I tend to like a lot of Chicago bands. There's also a couple editorials, some reviews and a few ads. A bit on the short side, but decent. (JC)
4031 Forest Ave / Western Springs, IL 60558

JERSEY BEAT #63 / $2 ppd
8 1/2 x 11 - offset - 148 pgs
This issue of *Jersey Beat* is just jammed packed with tour diaries and stories of summer. Jim continues to support the east coast scene with interviews with L.E.S. Stitches and those Floridian favorites Discount. Don't ask me why, but there's also an interview with the cover boys of techno, Girls Against Boys. Finally, Mykel Board wrote an obituary for Tim Yo that I thought was actually quite moving in that Mykel Board kind of way. (SS)
418 Gregory Ave / Weehawken, NJ 07087

JR. SKEPTIC #4 / $1 ppd
8 1/2 x 11 - offset - 48 pgs
A well meaning zine from New Jersey, *Jr Skeptic* has interviews with Lagwagon, Funsize and Krhissy. I can't say I was entrahlled by the writing in here (word of advice, if you've got nothing to say maybe a column isn't such a good idea). Still, it's always good to see people trying to put something out, and the effort is obviously there. I hope they keep up the work. Maybe, I'll like the next issue better. (SS)
PO Box 502 / Marlton, NJ 08053

KAMIKAZE MISSION #3 / 50¢ plus a sticker or trade
5 1/2 x 8 1/2 - copied - 20 pgs
First of all, I'm not really sure what

Molly means when she says "50 cents and a sticker", but you can work that out with her. Anyway, this zine is pretty entertaining, and her writing has a lot of that great "Fuck high school, fuck work, fuck you attitude" that so many zines nowadays lack. She gripes, she reviews, and she has a good ol' fashioned list of how to make weapons of destruction from household items. She even glued the stamps that she used to send the zine! This is really fun, and a whiff of the cork will send you back to high school. (RD)
Molly Malicious / 4977 19th Ave South / Seattle, WA 98108

KISS OFF #3 / $1 ppd
5 1/2 x 11 - copied - 40 pgs
This issue includes lots of factory farming information, two POVs on smoking, a warning about band promoter scams and miscellaneous musings on being in a band. It's interesting enough, but most of this has been around before, like the postal stamp scam included here. Still, if you haven't seen this yet, this is your chance. (TX)
26 Assiniboine Drive/ Nepean, ON, K2E 5R7 Canada

KUMQUAT #6 / **SOBSTORY** #1 split / $2
4 x 5 - copied - 90 pgs
So, it's laid out like a split zine, but they're written by the same person. What's up with that? This zine has some compelling nostalgic travel stories, urban adventures and musings. A good bit will be of interest to skaters, especially the pictures, interviews and the quote: "drinking alone is a sign of alcholism and skating alone is therapeutic." So why the everyday hangovers then, eh? On the whole a good read. (RL)
PO Box 138273 / Chicago, IL 6 0613

LOVE & RAGE vol 9 #2 / $1 ppd
11 x 17 - offset - 16 pgs
Well, the Love & Rage collective is disbanding, so this is the final issue of their paper. The usual informative articles from an anarchist perspective are here: Mexico, Iraq, Puerto Rican independence, the loss of open admissions at public colleges in NYC, political prisoners in the US and the janitors of the Barre, VT school system organizing successfully against privatization. Well worth the dollar. Hopefully a new publication will arise as the former L&R members start their new projects. (JM)
PO Box 853 / Stuyvesant Stn / New York, NY 10009

MANTIS #2 / 50¢ ppd or 2 stamps
4 1/4 x 5 1/2 - copied - 40 pgs
This zine is cool, cause it's done by two people (Krissie and Mark), so you get stories from two different points of view. The zine is filled with amusing stories from Krissie and Mark's lives, like partying at Kinko's, obsessive compulsive tendencies, being super busy and tons of other stuff. Nice pocket size, too. (LB)
Krissie Gregory / 38227 Wilson Ave / Willoughby, OH 44094-7826

MEDIA BLITZ #5 / $1
5 1/2 x 8 1/2 - copied - 32 pgs
Staten Island zine with some really well researched articles. Definitely worth it if only for the article about the attempted fascist coup d'état in America in the 1930s. Interviews with D.O.A. and the Loiterers. Sweet, short and unpretentious. My only question is why review old Crimpshrine, Special Forces and Fear records? It's 1998 for Chrissake. (CR)
PO Box 60104 / Staten Island, NY 10306

MINCING WORDS #13 / stamp
8 1/2 x 11 - copied - 1 page
The title says it all. Short full page mini zine with band/scene updates, rants and ponderings. Pictures of Ensign, Purpose, Fastbreak and a squirrel. Thoughtful but not ground-shaking. She's into trading and is looking for stuff (Dag Nasty, Turning Point, shirts, socks...) so if you're interested write. (RL)
Christina / 11 Revere Ct / Princeton Jct, NJ 08850

THE MORE THINGS CHANGE #3 / $3
5 1/2 x 8 1/2 - copied - 56 pgs
This zine is a personal tirade, mostly focused on lifestyle politics, DIY ethics, veganism, class conflict and "punk rock culture." It includes a nice cookbook but seems like the author is pushing his lifestyle on the reader and dictating what issues you should support. Good to read before you go to bed, although a bit coercive and preachy. (JL)
Dave Hyde / 26 Lacone Drive / Patterson, NY 12563

MUTANT RENEGADE #9 / $1.50 ppd
8 1/2 x 11 - offset - 64 pgs
This is The High School Issue of *Mutant Renegade*, complete with a survey about high school, a guy talking about how to self school yourself (hecka interesting), stories on the prom and reunions and a lot more. There are contributions from a lot of different people and a few things not about high school (like a review of the Warped Tour and writings on drinking). Theme issues are cool, as demonstrated by this issue of *Mutant Renegade*. (LB)
PO Box 3445 / Batton, OH 45401

NEAT DAMNED NOISE # 10 / $4 ppd
8 1/2 x 11 - copied - 56 pgs
Putting the "fan" back into fanzine! Only a fan could fill this many pages of the tenth issue. Lots of gossip is always a favorite ingredient of mine. Henrik includes discography information too and an interview with the actual Captain Sensible himself! The photo reproductions are clear (and usually full page) and the photoplay about the God Squad and the Damned is very cool. Note the new address. (TX)
PO Box 131471 / The Woodlands, TX 77393-1471

NO BARCODES NECESSARY #7 / $2 / £1
8 1/2 x 11 3/4 - offset - 32 pgs
Hey! The print is too small! Really. Well there's tons of reading here (because the print's too small!) Lots of interviews, Assert, Boy Sets Fire, Knuckledust, Outlast, Ebola and more. Very well done hardcore mag with some short opinions thrown in to boot. how many times do you get to read a zine from Northern Ireland? Maybe this punk thing isn't so bad after all...(GF)
83 Glebe Park / Chanterhill / Enniskillen / BT74 4DB / N. Ireland

NOISES FROM THE GARAGE #8 / $2
8 1/2 x 11 - offset - 64 pgs
One of my favorite things about *NFTG* is Brian's passion for great Rock 'n' Roll music. It steams off every page. Every review (good and bad–and he's not afraid to put a shitty record in its place!), every interview, *every* word. Where I think *NFTG* is beginning to fall short is the length of the interviews. None are longer than two pages. For those of you with commercial-length attention spans, this might be ideal. I'd rather sink my teeth into a few good long interviews with the

likes of: Splash Four, Turbonegro, Saturn V, The Kaiser, The Fells and more, rather than just get a liner note length rundown of a ton of bands. (IM)
8811 Rue Riviera #3A / Indianapolis, IN 46226

NOT IN MY BACKYARD #8 / $1 ppd
8 1/2 x 11 - copied - 24 pgs
There are decent interviews here with Samiam and Bad Religion, plus a few reviews, some columns and some editorial type stuff. There's also a pretty clever "How Emo Are You?" quiz that asks questions like "If you were to release a 7", what would you put on it" (answer: landscape photo of the midwest). This isn't gonna be anyone's new favorite zine or anything (and a fucking staple or two to hold the damn thing together wouldn't hurt), but it's not bad. (JC)
2223 H St NW #507 / Washington DC 20052

NOTHING BUT A NIGHTMARE #1 / $3 ppd
8 1/2 x 11 - copied - 24 pgs
This is subtitled "a tribute to Rudimentary Peni" and that's exactly what it is. Reprints of old interviews, reprints of album inserts and lyric sheets and artwork. I was never into them, but if you were/are you'll probably dig this. One thing that's interesting is hearing how their politics have changed over time.(MJ)
Justin & David / 14108 - 126th Ave E / Puyallup, WA 98374

NOTHING LEFT # 8 / $2
8 1/2 x 11 - offset - 124 pgs
If *Maximum* had a slick cover and was done by twenty-year olds in Pennsylvania, this would be it. Slick layout, good quality interviews with Jets to Brazil, Samiam, Avail and others. Columns, articles on the basics of photography, social work in Mexico, and a story about a guy who's got to be the fucking asshole of the year. It also comes with a 28 track CD sampler. When Mikel reviewed this, she said it made her feel old, well I'm younger then she is, and *Nothing Left* made me feel old. That shouldn't deter you from picking this one up, for two bucks you get your money's worth. (CR)
PO Box 1073 / Wilkes- Barre, PA 18703

OUTLANDISH # 1 / Free
5 1/2 x 8 1/2 - copied - 40 pgs
Cute! Cute! Cute! High school age zine that kinda reminded me of a more serious and pretentious zine I did in High School. The best thing about this zine was that it didn't try to be something it wasn't. This issue's theme was ten reasons why life sucks. Simple, funny, honest opinions that didn't offend me for a change. Cute little drawings. It's got it all. Not to sound to mushy, but this guy seems like the kind of kid you want to give a big hug to. Send away for this one. (CR)
Chad and Laura / 9826 E Topaz / Scottsdale, AZ 85258

OX FANZINE #32 / $7
11 x 8 1/2 - offset - 132 pgs - German
Another interesting issue from this long standing zine. This issue has interviews with Schlingensief and Chance 2000. Zen Guerilla, Nashville Pussy, Stitches, plus articles on Fat Wreck Records and Slap A Ham Records. Lots of excellent reading within these pages, plus lots of cool ads and record reviews. (HH)
POB 143445 / 45264 Essen / Germany

PLASTIC BOMB #24 / $4
11 x 8 1/2 - offset - 132 pgs - German
As usual one of the best big zines from the German scene. This issue has interviews with Radio Blast. Ausrotten, Popperklopper, Swingin Utters, and Dodelhaie. There also plenty of record reviews and cool ads. Plenty of fun reading in these pages.
Gustav-Freytag Str. 18 / 47057 Duisburg / Germany

PROFANE EXISTENCE #36 / $3 ppd
8 1/2 x 11 - offset - 64 pgs
I, for one, am bummed to see this zine ending, but such is the way of the world. As always, this issue kicks much ass. There are reports on squatting in Germany, Italy, Belgium and Poland along with anarcho-punk info from Minneapolis and Mexico. The interviews, with Brazil's Abuso Sonoro and America's A//Political and Anti-Product, are up to *PE*'s usual high standards. Also, there are scene reports from Zaragoza, Spain and Montreal, Canada; along with letters, reviews and ads. If this sounds like a scene you are interested in, you are fucking up by not getting this. (JM)
PO Box 8722 / Minneapolis, MN 55408

PUNK SHOCKER #8 / $2 ppd world
5 1/2 x 8 1/2 - copied - 34 pgs
UK Subs, GBH, Wolfpack, those are the bands, and a lot of anarcho-punk rock attitude to go with it. Lotsa bits about football as well, along with some thoughts on British politics. This issue is a benefit for a group of workers who were fired for going on strike, and there's some info on them as well. Another fine punk rock day in Northern England. (GF)
PO Box ITA / Newcastle Upon Tyne / NE99 1TA / England

QECE #8 / $2.50
5 1/2 x 8 - copied - 60 pgs
The title stands for "*Question Everything, Challenge Everything.*" There is a ton of writing in here, mostly by the editor, and there is a humorous slant to many of the pieces despite tackling serious subjects. Some of the longer articles discuss asteroid fear-mongering, getting mugged and a DIY basket weaver. Plenty of other stuff too, following the title theme. No reviews and almost no ads; sharp computer layout, not too fancy. A lot of people would be really stoked on this, I think, though it's a little tame for my tastes. I was not surprised it's based out of a place called Collegeville. (JM)
406 Main St #3C / Collegeville, PA 19426

RATS IN THE HALLWAY #9 / $1
8 1/2 x 11 - offset - 48 pgs
Two pieces here really caught my interest, a piece about a punk dad, and two

kids writing about each other (they're in love!). The kids in love bordered on annoying, but still interesting. I thought the interviews with Tilt, Less Than Jake, MxPx etc. were kinda boring. (GF)
PO Box 7151 / Boulder, CO 80306

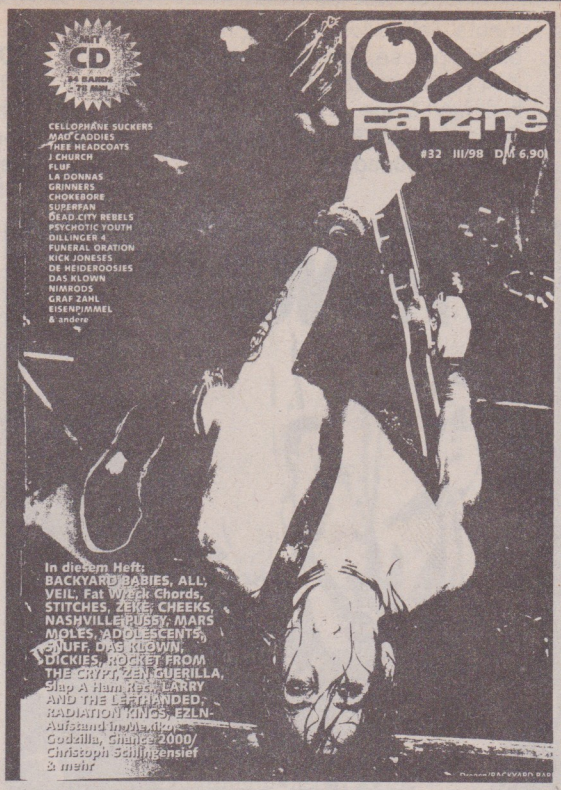
REGLAR WIGLAR #11 / $3 ppd
8 1/2 x 11 - offset - 48 pgs
RW is filled with facetious writing, be it the "Message from the President" corporate spoof or the (fake) interviews with trashy wanna-be rock stars. The record reviews ain't so serious either, but the zine reviews and ads are straight forward. It finishes up with a few pages of strange comics. I wouldn't pay three bucks but still, this has its moments.
PO Box 578174 / Chicago, IL 60657

RETROGRESSION #14 / ?
8 1/2 x 11 - offset- 128 pgs
Critical and thoughtful, this zine contains articles about anti-abortion movements and legislation, NATO expansion, the ISO and an interview with Submission Hold. Odds and ends regarding national and international "leftist" issues are informative. The *Retrogression* staff is wiling to question the party line of the hardcore scene and it's politics. Discussion of silenced issues such as male on male rape are included, too. Highly readable and provocative. (JL)
Retrogression / PO Box 815 / Morton, MA 02766

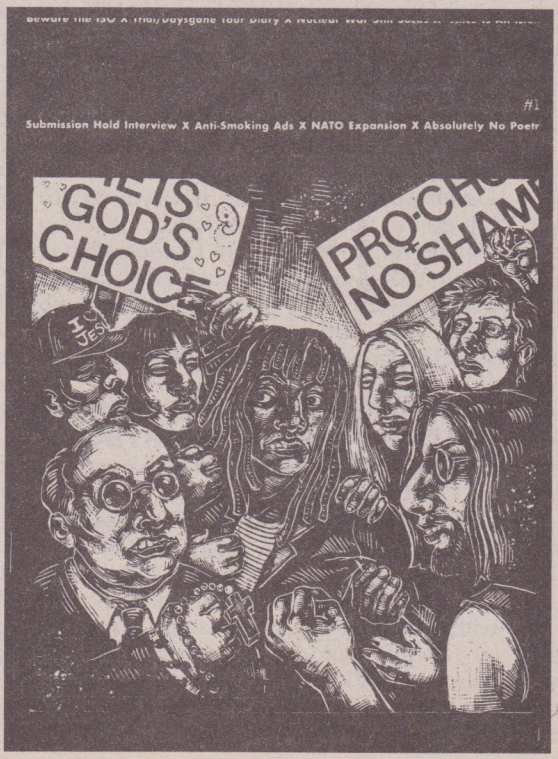
THE RIGHT PATH #4 / $1 ppd or trade
8 x 10 3/4 - offset - 30 pgs
This sXe zine out of Rochester, NY sure is a tough one to review. I mean it doesn't suck, but it's nothing to write mom about. It has interviews with Fire Seasons, Sirhan, Rain on the Parade and Fastbreak to go along with your typical sXe columns and music reviews. Also, the editor wants a girlfriend more than Jan Michael Vincent wants some Jack Daniel's. Anyway, it's only a buck, so all of you with X's on your hands may want to check this out. (NF)
49 Wilcox St / Rochester, NY 14607

SAMZINE #2 / $1
8 1/2 x 5 1/2 - copied - 16 pgs
There's something intrinsically wrong about taking your friend's stuff and turning it into a zine, but it came out kind of cool. (BC)
5810 W Willis Rd / Georgetown, IN 47122-9117

SECOND CHOICE #4 / $3 ppd
8 1/2 x 11 - offset - 64 pgs
I've read so many Avail interviews the last couple of months I think I know Tim better than he knows himself. The conversation in here is pretty good, he always has something interesting to say.



Also featured this issue are Fastbreak, in their new indie-rock, post SXE incarnation, H2O, the Get Up Kids, and Dan O'Mahoney, on behalf of his new outfit Speak. The interviews are of pretty good quality, with well thought out questions, and the people answering do their best to give thoughtful answers. My only real beef with this zine is the layout... while it's clean, neat, and very readable, the effect of leaving a whole page almost blank is overused here. (AM)
221 Franklin St / PO Box 7067 / Hackettstown, NJ 07840



SHORTAGE #4 / free
8 1/2 x 11 - offset - 28 pgs
Music reviews of mostly big, ska and punk bands: Lookout, Epitaph, Fat Wreck Cords kinda stuff. But he reviewed the Beastie Boys (Yeah!). Several interviews, including one with H2O that mostly talks about stopping the show when fights break out. The others are with the Teen Idols, Clout and the Suicide Machines; interesting if you're into the bands. Also features some personal thoughts, the backwards page (cool idea), a gentle conversation about sports and thoughtful zine reviews. Good graphics and layout. sxe. (RL)
1060 Briarcliff Rd / Mooresville, NC 28115

SKYSCRAPER #3 / $2
8 1/2 x 11 - offset - 88 pgs
Hardcore zine with interviews from a bunch of Revelation bands or bands that should be on Revelation. The interviews kind of fall into the same old trap of not editing out the boring or irrelevant parts. Lots of reviews and some interesting articles on viruses and "Rambo Rats". Pretty good read if you're into the music. (CR)
PO Box 4432 / Boulder, CO 80306

SOMETHING FOR NOTHING #41 / 55¢ postage or trade
4 1/4 x 7 - copied - 40 pgs
There, I was extra careful. The editor of this zine has been mighty annoyed that we get the mechanical info for his zine wrong, and wrote a rant about it that must be thrilling to those not involved...Do me a favor, next time include a count of how many times you mention "christ" or "the lord", because I lost count. Also, I realize it's the strategy of the pro-life, but you see, not everyone has conceded that a fetus is a human, so whether it's killing or not is still up for debate, whether you like it or not. Aside from some of his mixed up values, this is a good personal zine with lots of different opinions offered, I just didn't agree with most of them. (GF)
516 Third St NE / Massillon, OH 44646

SPANK #25 / $3 ppd
8 1/2 x 11 - copied - 56 pgs
Interviews, reviews and ads are what you get with *Spank*, a ton of each in these 56 pages. The interviews are pretty good, and they talk to Mercy Rule, At the Drive In, Four Letter Word, Apocalypse Hoboken, the Bangs (not the old LA one), the Exploder, Iowa City's own zine distro Dead Weight and more. The cover art bites Dan Clowes' style pretty hard, and I hate promo photos, so I didn't like seeing them all over the review section. If you want to read a lot of

interviews, here's where to send your three bucks. (JM)
1004 Rose Ave / Des Moines, IA 50315-5000

SUB-PULSE #5 / $1 ppd
8 1/2 x 11 - offset - 32 pgs
This is a pretty impressive layout and print job. They cover Hot Water Music, Braid, Los Crudos and the '98 Warped Tour. I hate to say it, but *Sub-Pulse* reads a bit too quickly. But what they lack in substance, they more than make up for with their fantastic layouts and design. It's also nice that amidst a sea of drug-addled crusties, there are still a few intelligent and tasteful zinesters. I'll be sure to pay attention to their future efforts. By the way, it's free in person. (RD)
Daniel Kingery / 1215 E Hyde Park Blvd #109 / Chicago, IL 60615

SUBURBIO #19 / $?
8 1/2 x 11 - copied - 24 pgs
This is in Spanish. Seems to be mostly concerned with comics, has an interview with Sistema Sriminal, and John Holmstrom. A review of the video game Duke Nukem 3d and some rants round it out. (AR)
Cl Felipe De Paz / No. 9 GoGa 08028 Barcelona, Spain

STRANDED/TIN CAN #3 / $1 ppd
7 x 8 1/2 - copied - 48 pgs
A hefty little split zine. One side has lots of anime style drawings, writing on love, Hatebreed (anti), and some skateboarding photos. The other side has band photos, "punk" comics (why do punk boys insist on drawing girls like they're straight outta porn?), and um, actually, not much else. Very teenage boy. (MD)
Mark / 2855 Dubard St / Columbia, SC 29204

SWANKHOLE #2 / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
Ha ha..This zine is super funny. It's done by a guy (with the help of his friends, it seems) and has stuff like a story about getting arrested and being called peace lovin' hippies by the cops who made the arrest, answers to the question, "What would you do if you woke up one morning and you were Hulk Hogan?", good (not boring! What a rarity!) show reviews and more cool stuff. The articles and stories are laid out in a nice way, with pictures and quotes surrounding them. Good job, swank boys. (LB)
PO Box 1606 / Carmel, NY 10512

TELL ME LIES #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 12 pgs
This is so boring. The only thing of interest is a superficial interview with a rightwinger. All the expletives have been marked out like declassified government documents. Tell us lies, tell us something! Please please please, don't put out a zine when you don't have anything to write about. Better luck next issue. (TX)
Sarra / 9143 66 Avenue / Edmonton, AB T6E 0L6 Canada

THE THING #201 / $9 ppd
8 1/2 x 11 - offset - 64 pgs
In the intro, Demetrius states "Hey, hey, we're no virtuosos in English, but we love rock n' roll. No bullshit. So we just write 'bout the shit we like. Yeah. Alright." Well, what Demetrius lacks in English skills, he more than makes up for in enthusiasm. He covers Crypt/Estrus type bands like The Devil Dogs & New Bomb Turks, and says stuff like "All the squares go home at once!!! Let's RNR – oh yeah!!!" This thing's packed to the gills with rock n' roll. The Greek *Gearhead* maybe? I dunno, but if you're into the genre, you should pick it up. It's way expensive, since it's from Greece (this is the first issue in English), but Get Hip carries it in the states, and it comes with a cd, so check it out. (JC)
133-5 Papagou Ave / 1553 / Athens, Greece

THE WORLD WOULD BE A MUCH BETTER PLACE IF EVERYBODY WORE TIGHT PANTS #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 30 pgs
Why did this get sent to *MRR*? It's basically a ska fan fanzine. It's pretty refreshing to see such a fan - included are band autographs and pictures of the editor posing with her favorite band. If it wasn't ska, I'd be all over this. Unfortunately there isn't much else here. As it is, this is the kind of zine you pass out amongst your friends. (TX)
PO Box 577 / St. James, NY 11780

30 SECOND FELCH #1 / ?
8 1/2 X 11 - offset - 72 pgs
Why do you guys keep giving me all the porn!? This has interviews with and articles about Wendy O'Williams, Motorhead, Nashville Pussy (duh!) and The Angry Samoans to name a few. It seems as if most or all of the articles are reprints, and the tiny type mixed with the cut and paste graphics kinda gives me a headache. Then of course, there's the porn. Lots and lots of porn. Oh, I just don't know. (JC)
1660 Bloor St #501 / Mississauga, Ont L4X 1R9 / Canada

THIRD GENERATION NATION #13 / $4 ppd
8 1/2 x 11 - offset - 72 pgs - German
I wish that I could speak German, because this seems to be really cool. Great layout, loads of shit and even a G.G. Allin write up (which'll always score points with me). Interviews and articles about The Crowd, First Alert, The Muffs, ADZ, The Parasites, Smogtown (who rock, but seem to be pissed off on the cover!?) and quite a bit more. There's plenty of stuff here to help you kill time until the next Slayer record comes out. (NF)
Muhlenfeld 59 / 45472 Mulheim / Germany

THROWN OVERBOARD #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 56 pgs
Drinking, drugs, skating, adolescent humor, and teen angst. Those are the main ingredients for most of the stories in this new zine from Hong Kong, and they make for pretty fun reading. It's goofy, dorky, and borderline offensive in places, but it definitely has character. It's mostly handwritten, and gets hard to read sometimes, but they review records by their covers! On Snap Her: "Put some clothes on you little slut!" (AM)
Mike Loughlin / 2345 Golden Gate Ave Room 245 / San Francisco, CA 94118

TIGHT PANTS #4 / 2 stamps
5 1/2 x 8 1/2 - copied - 52 pgs
This zine has a lot of potential - the writing was fun and personal - bad family moments (a wedding), job stories, cereal reviews, and lots of cutesy, fun stuff. A risque photo of Seth Puberty Strike - whew!! Plus there's some reviews and porn photos. The only thing that bummed me out was all the dissing on riot grrl - I know it's passe and all, but it just sucks when girls are embarrassed of something that could be really empowering. Then again, maybe it's good to be able to poke fun at it - the dissing was all done in a humorous way. You decide. Check it out. (MD)
Box 23 / PO Box 5001 / Amherst, MA 01002 - 5001

TRIPPA SHAKE #10 / free (send postage)
8 1/2 x 10 - offset - 24 pgs - Italian
I really wish I could tell you more about this mag, because it looks like it would be pretty interesting. It's primarily review-based, with a few columns and coverage of the Dead City Rebels, etc. Any punks with a fine command of the Eye-talian language should check this out if they're looking for a wide variety of reviews. (RD)
Ballini Stefano / Via Mocale 79 / 50028 Tavarnelle V.P. (FI) / Italy

THE TROUBLE WITH NORMAL #36 / $1
8 1/2 x 5 1/2 - copied - 44 pgs
The anniversary issue. This has been killing trees for six years. Why? I do not know. Do you like boring Columbia, MO concert reviews with every inane detail of the writer's life interwoven? Do you need a cure for insomnia? The interviews are actually pretty good, but since there aren't that many in an issue, it sure as hell doesn't make it worth the buck. You'd be better off using your cash as toilet paper than buying this boring zine. (BC)
PO Box 329 / Columbia, MO 65205-0329

TURNING THE TIDE Vol 11, #3 / $2
11 1/2 x 14 - offset - 20 pgs
Brought to you by the folks at People Against Racist Terror. Articles on the two A.R.A. skins killed out in the Nevada desert, Gypsy the Earth First!er killed by a logger who "accidentally" felled a tree on him and various other Anti-racist sort of stuff. The last six pages are a very intellectually minded discourse on "Race Traitorism", the militia movement and white politics. Like a lot of this paper, I felt alienated by it's language and verbosity. I understand the principles, but feel like, without a college education, I'm ill-equipped to participate in their radical/revolutionary community. If you're in college and just getting exposed to college radicalism, *Turning the Tide* serves as a good resource. (CR)
People Against Racist Terror / PO Box 60104 / Culver City, CA 90232-1055

UNDER THE VOLCANO #46 / $2 ppd
8 1/2 x 11 - offset - 54 pgs
So if you just got through watching the X games or yer neck hurts from rocking out to Blink 182, your next step in life should be to pick up *U.T.V.* #46. Interviews with Avail, Bad Religion, Hopeless Records and Lars from Rancid who was being interviewed by four zines at once (ah, the fame and glory). A few so-so rants about repeatedly tackled topics as well as more music reviews than you can shake a stick at. Possibly worth two bucks if you are into this scene, just not my cup of tea. (NF)
PO Box 356 / River Edge, NJ 07661

WHAT A WONDERFUL WORLD #4 / a stamp or 50¢ ppd
5 1/2 x 8 - copied - 20 pgs
The focus is mostly on anti-racist organizing in the Pacific northwest. It's reprint-heavy and suffers from sloppy penmanship in spots. It's free in person and will mostly be of interest to locals, but it is good for what it is. (JM)
Nathan / 7550 Roosevelt Ave SW / Port Orchard, WA 98367-9367

MORE LISTINGS

APPLE BROWN BETTY #8 / $1 or 2 stamps or trade
Columns, review, interview with Plan A Project. Your typical punky zine.
PO Box 245 / Montvale, NJ 07645

BIG BIG WUSS THEORY #1 / 50¢
Emo-ish personal zine - some prose, some thoughts on romance, no, lots of thoughts on romance, and that's about it.
PO Box 23055 / Shawnee Mission, KS 66203

BREAKING THE LAW vol. 1 #3 / 2 stamps?
A quick read covering Long Island punk/ska bands.
Zak Giambalvo / PO Box 1717 / Huntington, NY 11746

CHUMPIRE #8 / 1 stamp
Great one pager, with news, reviews, and opinions. Well worth anyone's time (and 32 cents).
PO Box 680 / Conneaut Lake, PA 16316-0680

HOW I SPENT MY SUMMER VACATION #2 / $1 + stamps
This zine is about Ali's summer travels and adventures when she roadied for Operation: Cliff Clavin. Reads like a personal travel journal.
Ali / Reed College #670 / Portland, OR 97202

KEEPIN' IT REAL #1 / 50¢ + 2 stamps
Lots of top ten lists, record and show reviews, a little bit of personal writing and not much else. Keepin' it real short.
1314 S Grand Blvd #2-273 / Spokane, WA 99202

KING-CAT #54 / $2
Cool indie comic book - this one's been around forever. It's getting a little hippie-zen-scary though.
Spit & A Half / PO Box 95826 / Hoffman Estates, IL 60195

MOSH OF ASS #2 / $?
This on pager is devoted to demo tapes of the HC / power violence scene. It's amazing how much info you fit onto one piece of paper.
PO Box 423413 / San Francisco, CA 94142

RAPID ACTION #1 /$1 ppd
Interview with local band, horoscopes, rants against Hot Topic.
6814 Kirkwood Drive / Mentor, OH 44060

SCENERY #9 / $1 ppd
Bilingual mini Cometbus style zine - life, travel, shows, the scene, arty graphics, you know the score.
Mike / PO Box 14223 / Gainesville, FL 32604

SCHISM #18 / $1 + 3 stamps
European travels, mass transportation, healthcare in the US, mainstream music reviews and skateboarding. Decent.
928 W Norton, Suite 552 / Muskegon, MI 49441

SOCIAL DEVIATE ? / $1 or 3 stamps
A hillybilly's guide to the Bay Area, some reviews...a scary interview with a Black Israelite and an analysis of sorts of race. Hmmmm.
David Farmer / 10220 Shoalcreek Ct. / Louisville, KY 40291

WAKE UP OR DIE #13 / 3 stamps or trade
Kinda sad, sloppy life of a teenager living at home. This was depressing, but I don't think it was supposed to be. Diary-type writing about the family and some reviews.
Mitch Brown / 624 Zoll / Warrensburg, MO 64093

JOE SHITHEAD KEITHLEY GIVES YOU

SUDDEN DEATH CANADIAN STYLE

DOG EAT DOGMA

DOGZILLA **ENHANCED CD**

Third album from Surrey, BC's prophets of doom. They combine punk and groove and a touch of Killing Joke. Produced by Joey Shithead Keithley, it's also an enhanced CD with all the tracks from DED's first two albums.

PIGMENT VEHICLE

MURDER'S ONLY FORE-PLAY WHEN YOU'RE HOT FOR REVENGE **CD**

The third album from this unique ground-breaking trio from Victoria, BC. 45 minutes of jarring provoking material.

THE REAL McKENZIES

CLASH OF THE TARTANS

CD • Brilliant second album from these kilt-wearin' madmen. They cement mixer-up punk rock with Scottish Traditional. I suspect Robbie Burns would heartily endorse it!

SHAM 69

"LISTEN UP"/"25 YEARS"

7" • New studio single from UK legends that played at more riots than they could stand. Sounds just like 1979.

D.O.A. *FESTIVAL OF ATHEISTS*

ENHANCED CD, LP & CASSETTE • New 13-song studio CD also available in limited edition yellow vinyl. Enhanced portion includes 8 videos 1979-1994. *It's fucking wild. This is worth having not only for the music, but you've got to see the interactive video shit, man, it's crazy. - MaximumRockNRoll*

D.O.A. *THE LOST TAPES* CD, LP & CASSETTE

• 16 previously unreleased tracks by the original D.O.A. guys, 1978-1984. Also available in limited edition red vinyl.

D.O.A. *THE GREATEST SHITS* VIDEO

• The stuff you don't wanna see! 13 song video compilation. 1978-1998. LIve + studio videos including "Disco Sucks" (Anti-Canada Day, July 1 '78, live), "Get Out Of My Life" (Peppermint Lounge, NYC, 1981) and more.

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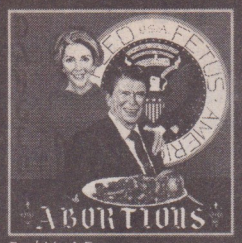

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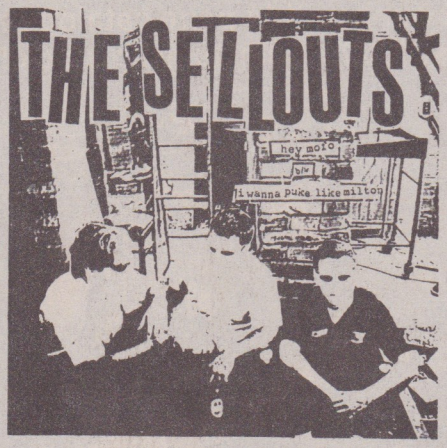

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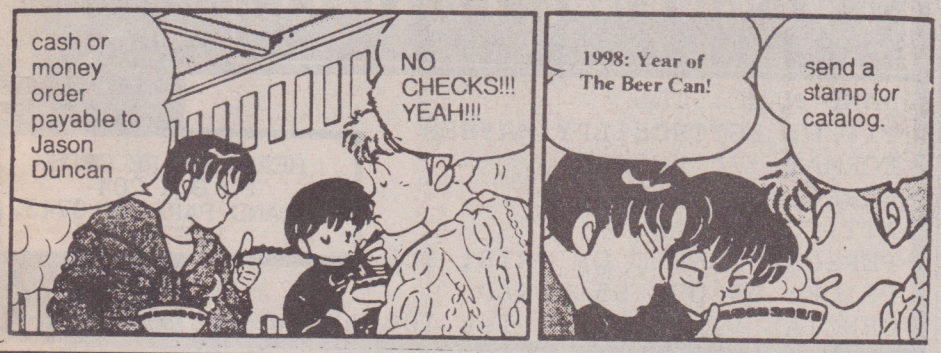

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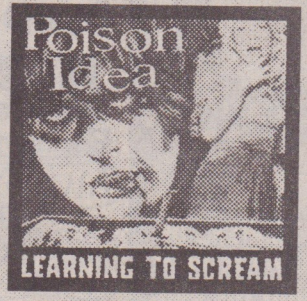

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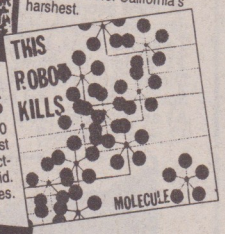

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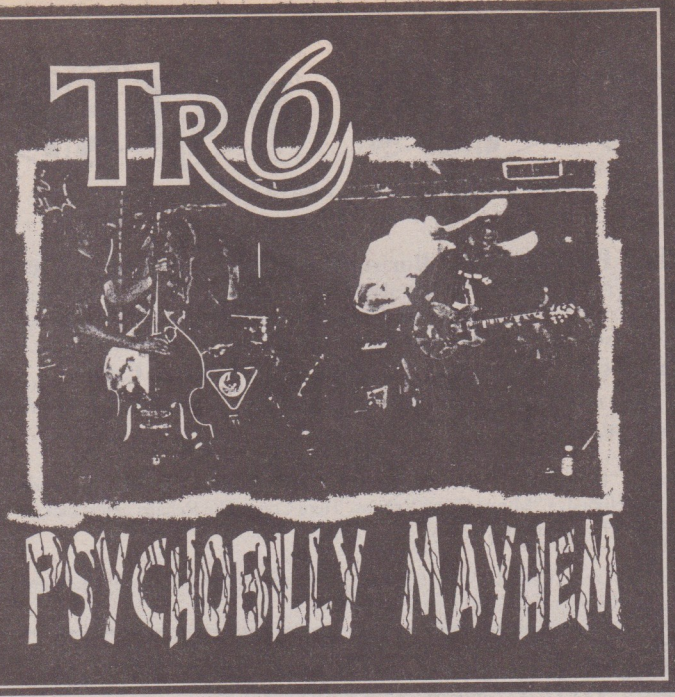

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The artwork is full color so we could not display it.(it would look like mud)So here is some stuff you can send away to us for.

send $2.00 for catalog and sticker....

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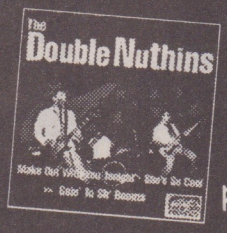
The Double Nuthins

"Make Out With You Tonight" EP



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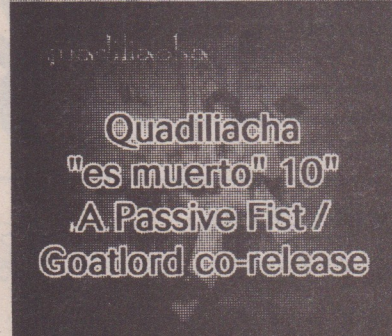
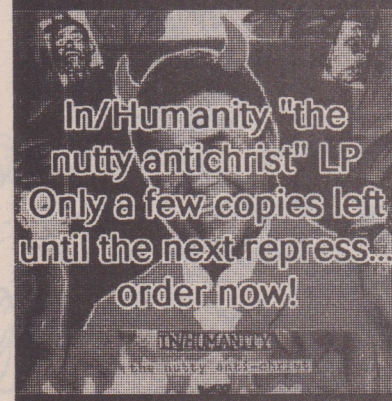


Quadiliacha
"es muerto" 10"
A Passive Fist / Goatlord co-release



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MAXIMUM ROCKNROLL CLASSIFIEDS

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins "16 year old girl running away from home needs places to crash..."

ALANS: PUNK ROCK/HARDCORE shop and mailorder, established 1981. We carry old and new records, CDs, t-shirts, zines and other stuff. Lots of second hand UK & US punk at good prices. Skate shop too! Web site: www.alans.co.uk. Email: mail@alans.co.uk. Alans, 53 Mesnes St., Wigan, WN1 1QX, England. For catalogue send SASE (UK) or IRC (overseas.)

FOR TRADE... STALIN/THRASH LP, Dissaray / Flexi, Bastards / 7" flexi, Aburadako / Flexi, v/a City Rocker LP, v/a Eye of Thrash LP, Gauze, Gism, Zouo, Cobra, Systematic Death, Gai, Confuse, Kuro, Lip Cream, Anarchy, Friction, Comes, Crow, etc... Please send me your trade/sale/want list. Write to: Yoshiaki Nagano / 3-29-5-103, Daita, Setagaya-ku / Tokyo, 155, Japan

OBSCURE PUNK 7"s for sale (Killed By Death, Back To Front, Bloodstains Across-stuff...) also loads of oi, anarcho, hardcore '77-'84 send 2 irc's/2 us $ for list with +2000 items to: N. Verbanck, BP 13, 66320 Marquixanes, France

VIDEOS–PAL (UK, etc.) & NTSC (USA, etc.). Trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Queers, Conflict, Rancid, GG, Dickies, Descendents, Operation Ivy, Disorder, Ruts, Misfits, Subhumans, Snuff, Gin Goblins, SAE(UK), 2 IRC's (overseas) or decent trade list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

SELLING AT DECENT PRICES punk/H/C/LP'S/EP'S collectors from UK 77 to mid 80's. Also Wave/Industrial/Gothic. Send 2 IRC's or $2. Old Continent Distro 31 Ave A Blanqui 69100 Villeurbanne, France Attn: R. Blanc.

MEGA-RARE KILLED BY DEATH PUNK & HARDCORE set sale list. Hundreds of rare original 7"s and LPs featured on the Killed By Death and Bloodstains compilations as well as rare Misfits, early Dischord, Touch & Go, X-Claim releases. New stuff every month. Send stamps or SASE for newest list to: Mike B, 159 Emerald Street, Malden, MA 02148.

SUNNY DAY REAL ESTATE REUNION video filmed 7/11/98 in Seattle. Amazing quality. I will fill tape with a Promise Ring show unless you name another band I might have. Send $15, postage paid. I have a huge list of other bands such as Avail, Fugazi, RFTC, Op Ivy, many others. Send stamps for complete list. Email: Choosethehuey@hotmail.com CTH, PO BOX 95516, Seattle, WA. 98145

BORED? GET YOURSELF cheap cassette recorder. Record yourself/ your friends/ anybody causing public chaos/ mad noise/ screamin'/ Bangin' on shit/spoken word/lo-fi/experimental/home made/punk/ noise/ whatever/etc. Go the fuck off! Mail it to me w/ art/words and your address. Why? for upcoming cass/vynil projects. Bands! Send demos! All styles welcome. It's all punk to us! Extencil Bordome, 22 South Mallory St. #1, Hampton, VA 23663.

FOR TRADE (All originals, No bullshit!); Maggots; Tammy Wynette 7", Absentees; Tryin To Mess w/ Me 7", Fresh Color: Source 7" & Punk Partout 12", Drones; Be My Baby 7", Bastards; Danger 7", Rocks; Your So Boring 7", Checkmate: Only Fools 7", Sods: TV Sect 7", Authorities; Trouble 7", Paere Punk LP, Stalin: Stalinism 7", Brulbajz: Dodens Apostlar 7", Electrochoc; 3 minutes 7", etc etc tons more all around the world!!! I trade or sell. (Catalogue w/ +4,000 punk items for $2 bills / 3 x IRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. Fax ++35819 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

WANTED (Original 1st pressings only m-/m- condition prefer): Nubs; I Dont Need 7" (wp $1250) Hollywood Squares Hillside Strangler 7" (wp $200) Tapeworm Break My Face (wp $200) Helen Keller Band, Surfin w/ Steve 7" (wp $100) Child Molesters Wholesale Murder 7" (wp $200), Horrorcomic I Don't Mind 7" (wp $100), Antisocial Traffic Lights 7" (wp $300) Nothing, Scream & Cry 7" (wp $200) etc 70's & early 80's punkrock obscurities from all around the world!! I buy or trade so write, call or send fax/email to A.A.R. c/o Jukka W-M Sateri, PO Box 174, Fin-11101 Riihimaki, Finland fax +358 19 721328, tel + + 358 40 5481267, email jukka.sateri@aar.inet.fi

MEGARARE Finnish Punkrock Obscurities for Sale or Trade, like; Briard: All 7"s & LP, Destroy: Sanoja 7", Rattus: Khomeini Rock 7", Stalin: Chaos 7", Neuroosi: Rock Against Seija Isonsaari 7" (rarest European punk single, 10 exist!!), Kasvain: Onko Suomi Usattunut 7", Nauta: Ibko Suomi Vapaa Maa 7", 000:Oodeja Simasuille 7" & LP, Taavi & Rytmiryhma: Aanilevyko 7" etc...available almost all early finnpunk wonders so check my wants ad and offer trade (prefer) or send serious money offers!!!! (massive catalogue for $2 bills or 3x IRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M Sateri, PO Box 174, Fin-11101 Riihimaki, Finland. fax +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

RARE WORLDWIDE PUNK / mod / power-pop 45's & LP's (1977-1982): Send $2.00 or 2 IRC's for latest set sale catalog. Reasonable prices. Trades, wantlists, etc. welcome. BEAT BEHIND THE DYKES, Steenhouwerspad 6 / 7101 Em Winterswijk / HOLLAND. phone/fax: +31-543-514839.

BANDS-I CAN DESIGN and print your 7" covers at a reasonable and competitive rate. One to four colors, single or double sided. Printing w/o graphic design also available. T-shirt silk-screening also available. Write or email for rates. Larry/Genetic Disorder, PO Box 15237, San Diego, CA 92175 or <harmon1@mail.sdsu.edu>.

GET OFF THIS ROCK! with Crawling Chaos, Knumbskulls, Public Offender!, Sticklers, Catalogs, PettyFords and Brick Fight. Get the big seven-inch. $3.50 + $1.50 s/h (First Class) cash/m.o. to rusty records / P.O. Box 37974 / Honolulu, HI 96837

WANTED: MRR 129, 131, 136-41, 144, 153, 161, 164-66. Write quoting prices. A.E. Roach, 6919 Harrison Lane, Alexandria, VA 22306-1430.

FREE SHIT! Hi everybody! I'm back with the same old crap along with lots o' new stuff. Write me for my latest list of music, zines and movies that you pick the prices for. Act now and mention the ad that's above this one and recieve free stuff! Thanks! Alex Faber-Sfe 107, 512 Livingston St. Norwood NJ 07648.

FREE 3-song casette #4 from Skidd Freeman, the master of chaos. Send request to Skidd Freeman, P.O. Box 4281, East Lansing, MI 48826. Or email: skiddfreeman@webtv.net (one per household please)

HAWAIIAN STYLE PUNK - Hawaii Comp CD with 36 tracks for just $9.00 postage-paid!!! Order from the Hawaiian Express Mail-Order Catalog. Use a computer for more info and a complete catalog @ http://members.aol.com/hwnexp/news.html and send money to Jason Miller / PO Box 777 / Bryon, CA 94514. Mahalo!

ERRRRRRRR! (sounds of the) Splurge comp. cassette w/ Ahtio Ethik/No-fi/Sprawl/Anus Grin. 60+ minutes of Experimental/Noisy stuff. Comes w/ 'zine + stickers. $2 ppd. Bands! Send tapes for upcoming cass/vynil comps/splits (We love noise!!!) Anti-Everything, 22 South Mallory St. Apt #1, Hampton, VA 23663.

CLINTON'S DICK...ATTACK!!! No-fi=noise collective. Japanese noise from Hapmton, VA. Critics say: "...the new Crass" -Zero Points Bulletin "A dynamic flux of repulsive impulsion" - Selective Scene You'll say: Hey man, what the fuck man? Send $1.00 for Demonstration Cassette. No-fi c/o Existencil Bordeom, 22 South Mallory St. Apt #1, Hampton, VA 23663

IGH QUALITY cheap t-shirts and patches for you or your band. Some of the patches I have are: Aus Rotten, Los Crudos, Filth, Choking Victim, and many more. Over 150 designs. I can also make shirts and patches for your band. Wholesale prices available for shops and distros. For a catalog send 1 stamp to:F.T.B. Inc. c/o Cheez 119 Chesterfield Rd Pittsburgh, PA 15213 or call (412) 682-4120.

VIDEOS HAVE LOTS such as Swingin Utters, Blatz, Neurosis, Business, Suicide Machines, Dwarves, H2O, F.Y.P., Donnas, Zeke, Criminals, Link 80, Good Riddance, Cletus, Ramones, Rancid, Queers, Cramps, Mummies, Guttermouth, AFI, Ignite, Vandals, Face to Face and many. Send list for trade. Send SASE if possible. Send extra stamps to: Kelly 1019 N Anza, El Cajon, CA 92021 Thank you.

PUNK ROCK FOR SALE over 2500 punk records, cds, shirts, videos, etc. Large SAE. UK 2 IRCs Europe, 3 IRCs world, to North Records, 26 Hardhorn Way, Poulton, FY68AA UK. Website from November-NorthRecords.com Thanks. Sorry we've been away!

WITCH THROTTLEGUSH CDS $8 Free limited mail order 7". Cool trades welcome. W.T.H.Q., 8984, S.W. Barbur Blvd. #154, Portland, OR 97219-4047.

MAXIMUMROCKNROLL music classifieds

THE PISS SHIVERS, "Hepped Up On Goofballs" punk rock CD. Fun, moderately offensive and non thought provoking music. Only $3.00 (postage paid). Payable to Cedric Crouch. PO Box 163. Barto, PA 19504. Distros/labels we also trade.

AUCTION LIST AVAILABLE for many rare Punk/Hardcore 7" records - Most of them released between 1977 & 81. Includes: Bags, Bitch Boys, Chronics, Extroverts, Manic Depressives, Outsiders, Pure Hell, Razors, Shirkers, Skabb, Sturgeons, Slander, Swindled, Testors, etc. Please send one dollar or IRC to Warren Bidlock / P.O. Box 61050 / Edmonton, AB / T5E 6J6 / Canada.

MUSICIANS WANTED. Radio airplay... chart action. What's the secret? Do it yourself... Call 1-888-diy-prom. www. diypromotions.com

PUNK/MOD RECORDS FOR SALE, +2000 items, '77-'85, European, American, etc... 7"s and Lps, Killed By Death / Back To Front / Bloodstains Across Stuff, oi, hardcore, anarcho, mod, power pop: Guilty Razors, The Kids, Electrochoc, Sema 4, Big Boys, DDT, Bellevue, Raxola, Rude Kids, Nasty Facts...for list: send 2 irc's or 2$: N.Verbanck, B.P.13, 66320 Marquianes, France. P.S. trades welcome too...

SERIOUS COLLECTORS of punk, oi, hardcore, garage, 1975-1987. Stoopid records 6546 Hollywood Blvd. #214. Hollywood, CA. 90028. Open 7 days. 12:00-8:00 pm. (213) 467-6990. Call for mail order. Send $3 for list. Buy/trade. http://gemm.com/s.cgi e-mail stoopid@jps.net

SHIRTS, RECORDS, PATCHES, backpatches, buttons from bands like Dropdead, Antischism, Enewetak, etc. Send a stamp for a catalog to: Nonsense Recordings and Distribution, PO Box 3445, Columbus, OH 43210-0445. Labels: write for trades: Vomitus/ Flux of Disorder split 7" (pagan grind and anarcho crust match up) and Soul Compost s/t 7" (a mix of crust/ grind/ power violence)

MAX. ROCK & ROLL back issues - Issues #31 - #144; all are in great shape. Contact us with the issue you're looking for and your bid. You can e-mail me at: chrisa@en.com, or write me at Chris A. / 13383 Madison Avenue / Lakewood, OH 44107

DUMPSTER DIVE FANZINE PO Box 426, Norwalk, CT 06856, $2 ppd ($4 foreign) #14 - featuring: HepCat; Malcolm Tent; Stiff Little Fingers; Nashville Pussy; S.C.O.T.S. plus lots more junk!

PUNK VINYL COLLECTABLES for sale. Write for free list. US and Euro punk rock records from the years 1977 to 1983, with some Dutch punk records on list. Also accepting priced wants lists. Jeff Gebenini / Curacao Str. 9 (2 Hoog) / 1058 BJ Amsterdam / Holland

DESPAIRINGLY WANTED: "Sauvages" from the French punk band Haines Brigade (LP, good shape). Also looking for records/ CDs from girl-fronted punk bands in general, Trotzkids and material about the Riot-Grrl movement: zines, bands, addresses, photos, articles, books, etc. Get in touch: M. Schiffermann, Subbelrather Str., 203, 50823 Köln, Germany.

BUTT LOADS OF PUNK, ska, crust, grind, emo, etc.... Send SASE and we will send you our mail order catalog. Greene Records, 12932 Newport Ave., Tustin, CA 92780, USA.

FREE STUFF!! Just send us a buck for postage and we'll send you a sampler tape from Florida ska-punkers the 29 Steps, along with stickers and a ton of other goodies. Please send $1.00 to: Mike Cosden, 914 SW 21st Lane, Cape Coral, FL 33991

FOR SALE RARE RECORDS: Absurd Blodig Stad 7", Anti Climax Anarkist Attack 7", Bastards Mailmaa 7", Buttocks BGs 7", Headcleaners Disinfection 7" red cover original, Laughin Nose flexi 10226 7", Septic Death Burial 7", Neos 2nd 7", Pandemonium Wir Fahren 7", Ratos De Porao Colera split live LP, Depression LP, Star Club LP, House of Commons Patriot 12", Toxic Reasons 2nd LP test press, Icons of Filth 7", Chaos UK 7"s, Discharge 7" and LP test press. All are in good condition. Send serious offers please with self-addressed stamped envelope. 3633 Stockman St. N.C., C.A. 91950

BUFORD RECORDS: NEW! Public Relations HA, HA, HA cd comp. 3 labels/3 bands. Buford Recs., Room 101 Rec.s. Bands: Sputnic, Krhissy and By Any Means Necessary. $4 ppd. Send well concealed cash or M.O. to: Buford Records/2 Oak St. Ext./Franklin, MA. 02035-2827. Free catalog + T-shirt w/ every order.

BUFORD RECORDS. ALSO NEW! On Breathmint Rec.s "The Winterfresh Revolution" comp. cd. Bands: J Church, Dead End Kids, Sputnic, The Thumbs, Boba Fett Youth, Chapter 9, Krhissy, Town Managers(ex-Dead Milkmen) + Many more. $4 ppd. Send well concealed cash or M.O. to: Buford Records/2 Oak St. Ext./Franklin, MA. 02038-2827. Free catalog+t-shirt w/ every order.

I'D PAY WHATEVER you want me to pay for anything by the Bristles (Sweden). Especially the 7"s! I've comp. LP on Rock-o-Rama called "Propaganda Live (Bastards, T. Kadet, Riistetit, etc.) & T. Kadet/Kaaos - split LP for trade. Please send your offer to Jun Kato, 1910 Fieldwood Dr., Northbrook, IL 60062, USA/ Tel. 847-291-6818/Fax 847-564-0296

TRADE!!! wants=Wretched/Indigesti=7", Terveet Kadet-1st & 2nd=both 1/2 7", Rattus-1st=7", & worldwide punk, hc, oi... I have=star club-shut up=7" & club take 1=7" & tool gate ahead=10", Zouo=7", systematic death=lp & 7" & more jap's hc/ punk/oi, please send your trade list, I'm 100% no rip offs, Kiitos!!! To: Keiichi hasegawa, 1506-23, soubuda i danchi, sagamihara-city, kanagawa, 228-0823, japan.

ATTN: BANDS, CLUBS & ZINES! Bands interested in possible bookings in Roanoke Va, N. C. and other east coast areas send demo, promo, club contacts location and phone #s. Any style. Send to Gangster Booty Prod., c/o Judas, P.O. Box 2583, Roanoke, VA 24010 or call 540-224-1130. Leave message. Zines send samples for possible distro.

RARE WORLDWIDE PUNK for sale!! Briard, Bastards, Kaaos, Lama, Ratsia, Widows, Authorities, Bobby Soxx, CIA, Count Vertigo, Detention, ISM, Mad, SadoNation, Shock, Kriminella Gitarrer, Stalin etc. + AmRep, SubPop, KBD/ Bloodstains compilations. Trades welcome!! Please send IRC for list. PK / Ajoksenkatu 5 B 19 / FIN-33530 Tampere / FINLAND

X-OTIK. PSYCHOTIC Frenchies, Loud Mexicans, Aggressive Japanese, Israelian Punks, Crazy Canadians, Anarcho Chilians... We have their records available for you. Stamp=list. Broken Ear/ PO Box 660397/ Sacramento, CA 95866/ USA

206 RECORDS - puts out quality melodic punk, skate rock and ska/punk music. Send 2 32¢ stamps for a magazine and a catalog. We have great CDs from Veteran Flashbax, Stinkaholic, Belvedere Ferd Mert, and Manner Farm. Unpunk Sampler CD only $5. 206 Records: 8314 Greenwood Avenue North, Suite 102 / Seattle, WA 98103 www.206records.com

ANYONE SELLING PUNK/HC vinyl - I'll buy. Amen - Chaos U.K. - Poison Idea - the Lewd - Amebix - Bastard (Japan) - Doom - early Napalm Death - SOB - GISM - etc. You get the picture! Please someone sell me some Dystopia - Human Garbage CD (or at least tape it for me)? Write!! Derek / 211 Church Street / Ext San Souci / Greenville, SC 29609

VIDEOS! HUNDREDS to choose from: Germs, Y.O.T., Slayer, Hyenas, Assück, Devo, Marduk, Go-Gos, Strife, Stones, Tad, too much to list. For a free list: 3GV, PO Box 793, North Olmstead, OH 44070

HARDCORE & PUNK VIDEOS! 120 min for $13. Too many bands to list. Many masters. Pick 3 of the following and send $13. AFI, Ag. Front, Assück, Bad Brains, B. Religion, Battery, Beyond, Bikini Kill, Black Flag, Bloodlet, Bold, Born Against, Boris, Bouncing Souls, Braid, Burn, Cap'n Jazz, Chain of Strength, Circle Jerks, Coalesce, Cro-mags, Crucifix, Dag Nasty, Dead Kennedys, more. Email: choosethehuey @hotmail.com. Huey, PO Box 95516, Seattle, WA 98145

HARDCORE & PUNK VIDEOS! 120 min for $13. Pick 3 of the following for $13 or send stamps for list. Descendents, Donnas, Drop Kick Murphys, Drop Dead, Earth Crisis, Elliott, Embrace, Endpoint, Enigk, Face to Face, Falling Forward, Fear, Fugazi, Good Riddance, Gorilla Biscuits, Guilt, H2O, Ignite, Ignition, Ink and Dagger, Inside Out, Integrity, and more. Email: choosethehuey@hotmail.com. Huey, PO Box 95516. Seattle, WA 98145

HARDCORE & PUNK VIDEOS! 120 min for $13. Pick 3 of the following for $13 or send stamps for list. Jawbox, Jawbreaker, Jets to Brazil, Judge, Lagwagon, Less Than Jake, Lifetime, Los Crudos, Madball, the Makeup, Man or Astroman?, MDC, MM Bosstones, Mineral, Minor Threat, Misfits, Mr. T Experience, Muffs, Murphy's Law, MxPx, Neurosis, NOFX, Offspring, Op Ivy, Pennywise, Pixies, Promise Ring and more. Email: choosethehuey@hotmail.com. Huey, PO Box 95516, Seattle, WA 98145

KISS VIDEOS! Tons to choose from. 70's, 80's, 90's. with makeup, without, reunion tour shows, promos, interviews,. The greatest show on earth at the cheapest prices around. For a FREE LIST write to 3GV P.O. BOX 793 NORTH OLMSTED, OHIO 44070.

HARDCORE & PUNK VIDEOS! 120 min for $13. Pick 3 of the following for $13 or send stamps for list. Propagandhi, Public Enemy, Queers, Quicksand, Rage, Ramones, Rancid, Rocket From, Rollins, Samhain, S. Weasel, Sensefield, 7 Seconds, Shelter, Sickofitall, Skankin Pickle, Smiths, Snapcase, Spitboy, Strung Out, Subhumans, Suicide Machines, Sunny Day RE, Superchunk, Toasters, Total Chaos, Unbroken, Vandals, Weezer, Y of T. Email: choosethehuey@hotmail.com. Huey, PO Box 95516, Seattle, WA 98145

MAXIMUMROCKNROLL CLASSIFIEDS

CLEVELAND HARDCORE VIDEO! 120 Min. of mayhem including the ONE LIFE CREW riot, the first RINGWORM show ever, INTEGRITY, FACE VALUE (w/ Erba), CONFRONT, H-100'S, DIEHARD, MEAN-STREAK. 15$ postpaid (to Frank Novinec), to 3GV P.O. BOX 793 NORTH OLMSTED, OHIO 44070.

TRADE I am looking for people from around the world to write me or send me your want/trade list. In exchange I'll send you my huge list. Write to Thomas Zenz, Zum Holzfelde 12, 31226 Peine, Germany. Hi to Monolithic, why did you rip me off? I am still waiting for four Screaching Weasel tapes. Is this your business? Thanx for all, Thomas.

WANTED: Birthday Party - Friend Catcher 7" and Mr. Clarinet 7", Joy Division - Love Will Tear Us Apart 12" w/ 7" flexi (plus 7" version of the 12" too), Germs- Lexicon Devil 7" (slash), Sodom - Agent Orange LP, Sonic Youth - First S/T LP and Kill yer Idols 12"er (Both on Zensor, Neutral), Dwarves- Blood, Guts, and Pussy LP (Picture Disk) subpop. List prices, or I can offer you mine. State condition. Send lists to: Kristopher Eric Jolly 2942 Kinsey Ave. Des Moines, Iowa 50317 USA

SHAWN BROWN sings for the Downer Boys 7"! Out now $4 ppd. Void 7" $4 ppd. Void T-shirts, stickers. Downer Boys first 7" $4ppd. SASE for sticker, catalog. Eye 95 Records, 602 141st Street, Ocean City, Maryland 21842.

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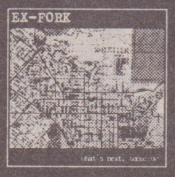

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AUCTION

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I'm moving, and moving Vacuum as well. Not cheap (especially in San Francisco!). Have to find a place that allows dogs as well. Here's the scoop - auctioning my entire personal collection. Punk, hardcore, garage - there's a ton of shit here.

4000 + records from all eras.

Auction runs from January 1st to Feb 28th. Top bid goes.

Full list available by request (mailed @ end Dec), or check the web site for online version. Thanks!

Timojhen Mark

normal catalog updated weekly:

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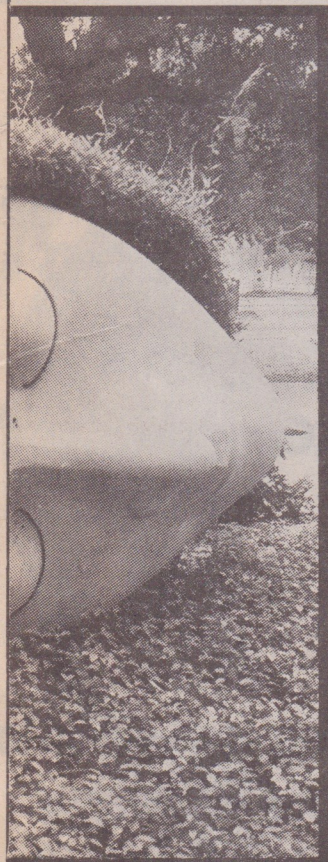

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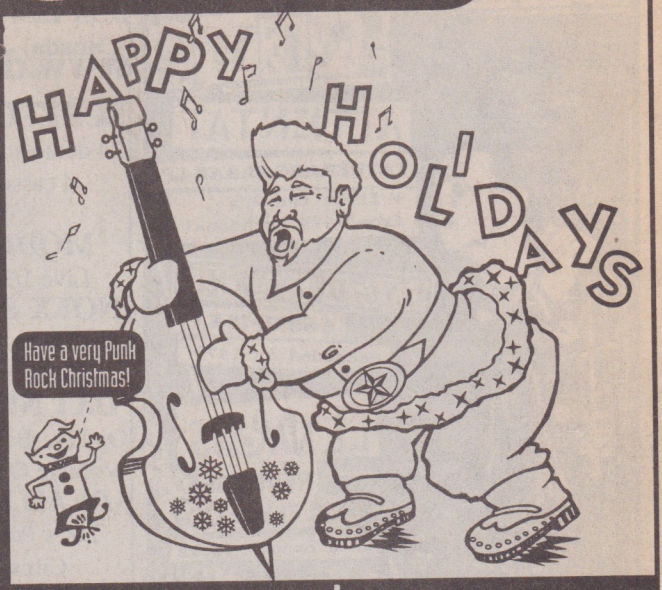

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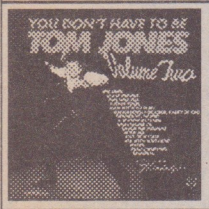


TOM JONES - VOL. 2

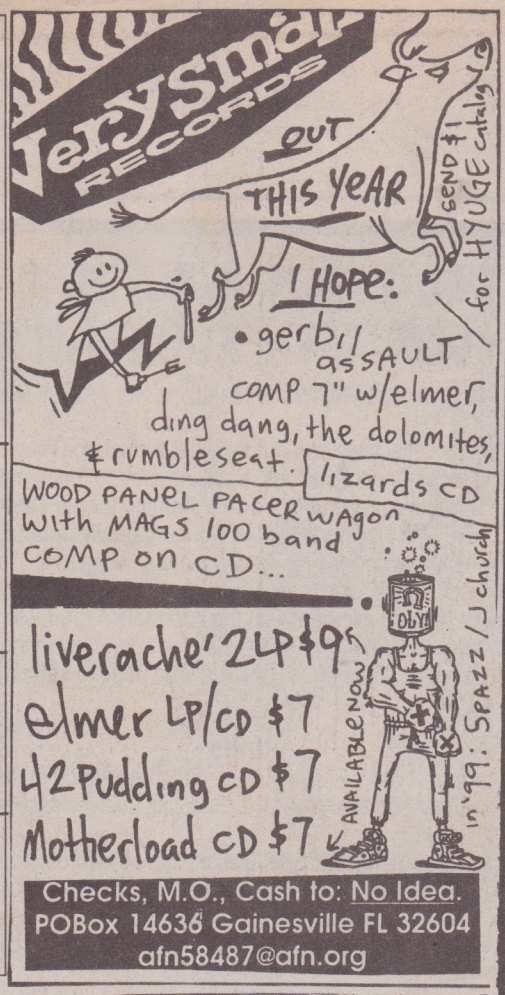
3 Tracks Each From These Bands:
The Tank - Man Without Plan
Smartbomb ca - Kid With Man Head
Only 1,000 Being Made
Limited Edition CDEP - $4

Beatnik Termites

Lineage 7-inch - $3.00
Covering Descendents and All with cover by Karl Alvarez

Coolidge Records
157 Coolidge Terrace
Wyckoff, NJ 07481
email: coolidge@gis.net

Distributed by: 1000 Flowers, Choke, Rotz, Lumberjack, Ground Zero, Rhetoric, Soda Jerk, Surefire, Very, Red Eye (NC)



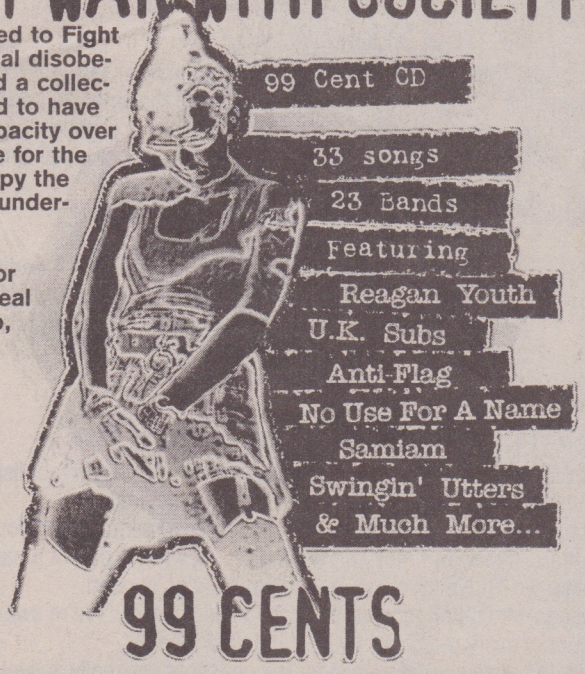
www.newredarchives.com

AT WAR WITH SOCIETY

Long bored with corporate mush? Instead of complaining we opted to Fight Back with this act of commercial disobedience. On this CD you will find a collection of recordings we are proud to have been involved with in some capacity over the last ten years. Too abrasive for the mainstream, these artists occupy the essential US underground. An underground "At War With Society".

Yes it's true, a 75 minute CD for 99 cents list price. Yes, it's a real CD, yes it's in a jewel case. No, you don't have to buy anything else, or join a club.

How do I get it?
Check our web site for participating stores.
Or, you can order it from us, but obviously for 99 cents we can't pay the shipping, so have a minimum order of $6 for free shipping USA only or add $1.50. Send 2 stamps (or IRC) for a catalog of vinyl, CD's shirts and buttons.



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Anti-Flag - Die For The Government CD/LP $12/9
Swingin' Utters - Streets Of San Francisco CD/LP $12/9
Reagan Youth - Collection of Pop Classics / Live @ Rare CD $12 each
Peace/War (60 bands double CD) $15
Snap-Her - Queen Bitch Of Rock'N'Roll / It Smells, It Burns, It Stings CD $12 each
New Red Archives PO Box 210501 San Francisco CA 94121

Sound Idea Distribution
PO Box 3204
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Phone (813) 653-2550
Fax (813) 653-2658
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In the US, add $3 for first class postage, if you want it.
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World surface mail: $2 for first item, $1 each additional
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PLEASE LIST ALTERNATIVES or you may get a credit slip. Big orders get FREE STUFF!
CATALOGS: Send $1 US, $2 world.

V/A "Tomorrow Will Be Worse" 4x7" box set $13.50
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Active Minds/Petrograd LP $8.50
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Lewd "Kill Yourself Again" CD $12
Extinction Of Mankind "Scars of Mankind" 7" $3
DS-13 7" $3 (Demon System 13)
Totalitar "Vansinnets Historia" 7" $3
Voorhees "What You See" 7" $3
Infest "Slave" LP $7.50
Detestation/Positive Negative 7" $3
Detestation "Blood Of The Gods" 7" $3
Systematic Death "For The Punx and Thrashers" CD $12
Asshole Parade "Live" 8" $5
Man Is The Bastard "Discography" LP $7.50
Aus Rotten "Anti-Imperialist" 7" $3
Monster X "To The Positive Youth" 7" $3.50
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NOTA "Give Em Enough Dope" CD $12
Abstain/Arsedestroyer CD $8
Masskontroll/Heartline 7" $5
Terminal Disgust "Price Of War" LP $8.50
Warsore/Nee 7" $3
Unholy Grave/Warsore 7" $5
Unholy Grave "Hatred?" CD $13.50
Agathocles/Smash The Brain 7" $5
Agathocles/Bad Acid Trip 7" $3
V/A "Cash, Gash and Thrash" 7" $3
Murder-Suicide Pact LP $6
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Melt Banana "Killout Trash" 7" $5
Cripple Bastards "Best Crimes" CD $11
Recharge "Hamburg '42" CD $12
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Zounds "Curse Of Zounds" CD $11
Abrassive Wheels "When The Punks Go Marching In" LP $8.50
One Way System "Search Your Soul" 7" $5
Blitz "All Out Blitz" LP $8.50
Varukers "Blood Suckers" LP $8.50
Crime "Hate US Or Love Us" LP $8.50
Griffin "We Stand Firm" CD $12
Naked Agression "March March Alive" CD $11
Holochaos "Curse War" 7" $5
Nailed Down "Violent Distortion" 3" CD $7
Nailed Down "Atrocious Damnation" 10" $8.50
V/A "Network OF Friends Vol. 1" CD $12
Defiance 3" CD $5
Dropdead "Dropon The Bootleg Live" 3" CD $7
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AND YOU THOUGHT IT WOULDN'T HAPPEN.... BOOK YOUR OWN FUCKIN LIFE #7

Do-It Yourself Resource Magazine No. 7, 1999

For 6 years MRR has joined forces with various collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch.

And then the unimaginable happened....no collective stepped forward to team up for the 1998 edition. The 1999 edition should make up for that—in addition to the usual print edition, BYOFL will also be available in a perpetually-updated, searchable format on the web.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is get on the web or send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!! If at all possible, please use BYOFL's web page to submit your listing (remember some libraries and computer stores have net-connected computers).

Listings

BANDS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)
DISTRIBUTORS: Name/Address/Telephone No./Email Address/Web URL/Specialty (vinyl, cassettes, CDs, zines, etc.)/Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/(Mailing) Address/Telephone No./Email Address/Web URL/Hall Capacity/Lodging or Food Provided?/Working Terms (guarantee, percentage, etc.)
RADIO STATIONS: Station Name/Band Frequency/Address/Telephone No./Email Address/Web URL/Contact Person/Punk-HC Shows and Times
RECORD STORES/BOOKSTORES: Name/Address/Telephone No./Email Address/Web URL/Specialties
ZINES: Name/Address/Telephone No./Email Address/Web URL/Postage Paid Price/Frequency/Size/Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

Ads

Display ads will be sold to help pay for this project (only for the print edition, not the web version). However, to make this resource issue as fair as possible there will be only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51mm (basically, a slightly elongated business card size). The cost for ads is $25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

Deadline: Feb 1, 1999 – Due Out: April 15, 1999

**Submit listings on the web at:
http://www.byofl.org/
(preferred method)**

Send snail mail listings to:
The Amoeba Collective
438 Donohoe St, #3
East Palo Alto, CA 94303-1805

Send all ads to:
MAXIMUMROCKNROLL
PO Box 460760
S.F., CA 94146-0760

TOP TEN TIPS FOR SENDING IN LISTINGS!!!

1) Use the web submission page if at all possible! This will decrease the chance of inaccuracies or your listing getting lost in the mail.
2) Be brief! We're not editors. If you snail mail them, send them in nice and typed or neatly printed.
3) Submit them early. Like now! If you go over to the web site it'll only take you a couple of minutes and you won't have to hunt for a stamp.
4) Don't use all uppercase (or all lowercase) letters. It makes it really hard to figure out what is part of a name and what is just a descriptive word (and if you submit it through the web site, we'll have to retype it). And punctuation is good.
5) Feel free to send friendly letters, goofy drawings, and other goodies, but don't expect a reply. We're swamped.
6) We don't need the address and phone number of every member of your band. Pick one!
7) Don't send in 18 listings for all the semi-existent bands you're in—just for the ones that are really active!
8) Maybe take responsibility for getting your whole scene's listings done, but....
9) Check with people before submitting their info for them. Hassle your friends to get their listings in too (the Internet is your friend).
10) No certified/registered mail, please!